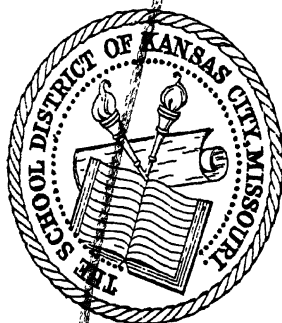




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# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

APRIL, 1945

VOL. V, NO. 1

(IN 2 SECS., SEC. 1)

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*Walter Pilkington\* and B. Alsterlund*

\*With the Army Air Forces

Ref.

## Notes

### *From Four to Five*

The all-important factor, as *AN&Q* moves into its fifth year, is the continued flow of good copy from reader-contributors. For this "fair exchange" we are entirely grateful; without it the magazine could not have proved itself.

By ordinary publishing standards, the past year has been fantastic. And with half our staff still in the Army, the year we are entering looks unpleasantly familiar: were it not for the spectre of a Five-year Cumulative Index (with more entries than we care to contemplate) we would heartily welcome the end of it.

B. A.

### *Madame Branchard and her*

#### *"House of Genius"*

LITERARY history, for some undefined reason, seems highly susceptible to an interpretation that holds it not only unpleasant but unprofitable to make any strong distinction between fact and legend. A full account of Mme Katharina Branchard and her famous "house of genius" at 61 Washington Square South,

which over a half-century sheltered an amazing succession of writers, painters, and musicians who had come to New York to make their way upward, would seem almost to forbid such a distinction. The actual number of people who lived there long enough to use the address and who afterward became famous is not large. But newspaper accounts, reminiscences, and Greenwich Village vignettes will yield a list of names that covers a good proportion of New York's top literary figures from 1880 to 1920 (even including a few, like Washington Irving, who suffered the disadvantage of being quite unable to explain their absence)! Three names often associated with the house are O. Henry, H. L. Mencken, and Charles Hanson Towne. But W. Adolphe Roberts, who *did* live there during 1911 and 1912, tells us that Mme Branchard could always recall something about everybody who had ever come within her domain and yet never spoke of O. Henry. Mencken, who according to newspaper rumor was there as a guest of Gelett Burgess, states that he never met Burgess, and, so far as he can remember, never went to "61." A similar denial is entered by Charles Hanson Towne.

Yet all is not negative. First, Mme Branchard. Roberts (who kindly furnished many of the facts in this Note) reports that she was a large, attractive woman with a pronounced French accent, and her attitude toward her changing household could perhaps best be described as one of "amused cynicism." In a sense she regarded her lodgers as a lot of "naughty boys" ("boys" most of them were, for she disliked women tenants—too demanding, too troublesome). At the same time she seemed to carry a

quiet awareness that a gifted young man had a right to be a little eccentric if he liked, and to let his rent lapse, too, if necessary. She observed the standards of what has been referred to as "French bourgeois respectability," but her close-range understanding of the personalities within her realm prevented her from becoming a crude disciplinarian. This might be illustrated by something which is said to have happened during a blizzard in the small hours of the morning, many years back. One of her lodgers, who had been somewhat behind in his rent in spite of repeated warnings, staggered up the stoop and rang the bell. Madame climbed out of her folding bed and went to the door. When she saw who it was, she told him to get out and never come back. As she watched him cross the Square she relented and ran after him in her dressing gown. He had disappeared into the storm. She saw nothing more of him for years. But when he had made his name he came back—to pay his bill in full.

Frank Norris, Roberts states, was her acknowledged favorite. She admired his abilities, his manner, and his handsomeness. Her own version of Norris' untimely death was this: He had returned "from the Boer War" with an obvious illness; she sent him to a doctor who advised him to go back to San Francisco and recover; against her will he made the journey, arrived on the Coast in a critical condition, was operated upon for appendicitis, and died a few days later. Roberts remembers that Madame could not tell this tale without breaking down—she never seemed to escape from a regret that she had allowed him to board the train. (Her narrative, however, does not entirely parallel that of

Franklin Walker in his *Frank Norris*, published in 1932.)

Another "certainty" was Alan Seeger, whom Madame remembered as a tall quiet chap who was prematurely gray and who played the mandolin. Roberts, however, remembers much more about him. The two of them used to eat occasionally at the famous Petitpas Restaurant on West Twenty-ninth Street, where John Butler Yeats held forth at the end of a long table. And it was with Roberts that Seeger rigged up a story that made Madame feel only a little more uncertain about the propensities of writers. Roberts had a partly fossilized skull of an American Indian on the top shelf of his bookcase. Madame became curious, wanted to know whether her lodger had been a medical student and whether he had been fortunate enough to have seen the ghost of the departed Red Man, etc. When Seeger heard about her fascination for this piece he suggested that they tell her that they drink from it. To Mme Branchard this new detail, with its admirable Byronic precedent, only deepened the shadows in a room that was fast becoming a little too much out of this world.

Five years after Seeger's death in France in 1916, the Writers' Club, of which Roberts was president, planted a memorial tree in the Park, across the street. Madame watched the whole of the ceremony from the stoop of "61." She was delighted, too, that (through the same organization) a bronze memorial tablet had been placed on the house identifying it as Seeger's home during 1911 and 1912.

It was within this same period that Dreiser is reported to have made a short



stay at Mme Branchard's. She once recalled him as a "gloomy" young man who would "rock in a window chair all evening folding and refolding his handkerchief." And some accounts mention his sending flowers at the time of her death—"To Mme Branchard who did me the honor to remember that I once lived in her house." Yet all this evidence is plowed under by Dreiser's own immediate statement that he once lived "in a room in the tower on the south side of the Square," but never at "61." Jack Reed, not long out of Harvard, was at Mme Branchard's for a short time.

John Dos Passos tells us that he was there for a while in (probably) the winter of 1929 and remembers the place as a "pleasant old-fashioned lodging house." Among the other known residents were Thompson Buchanan, the playwright, whom Roberts remembers, and Edward Townsend, journalist and sketcher, who probably stayed in the house longer than anybody else. But such names as Eugene O'Neill, Arthur Somers Roche, and Will Pogany are a little more difficult to explain; some of them may have been under Madame's wing at some time or another, but the full evidence is not in. Writers, obviously enough, were in the majority. But it is a tribute to Madame that in spite of the absence of studio rooms at "61" (and an abundance of them elsewhere in the neighborhood) an enviable number of working artists preferred to stay there. Like others, they came because they had been told by some friend, perhaps, that the atmosphere there was pleasantly genuine. Finally, too, there were musicians on the roster, probably the most famous among whom was Adelina Patti. She,

by all accounts, rehearsed her "Cavalleria Rusticana" in Madame's own parlor, second floor back, while Madame herself "watched breathlessly from the fire escape." The three-hundred-year-old elm, only a few yards from the spot where the Seeger tree was planted, has become commonly known as the "Adelina Patti tree."

Mme Katharina Ruede Branchard was born in Sulz bei Laufenberg, a Rhine Valley town in Switzerland, on April 14, 1856. Her parents died when she was only five and she was taken to Basle to live with an aunt. Fifteen years later she came to the United States with one primary objective: to see the Philadelphia Exposition. She saw it and then journeyed to New York. Here she got a job as a chambermaid in the Westminster Hotel on Irving Place. And it was while she was eating in a French restaurant, one Sunday, that she met Pierre Branchard, a foreman in a die-cutting plant. Their marriage took place at the Washington Square Methodist Episcopal Church. Some accounts state that Mme Branchard took over the house on the Square (presumably built in the 1830's and originally owned by the early Dutch family named Kip) shortly after her marriage; others state that it was following Pierre Branchard's death on May 1, 1886, that she began her fabulous career—and in view of several facts this is the more probable. By her first husband she had one son, Emile Pierre, a stevedore and truck driver who later became interested in painting waterfront scenes, Village street corners, etc. Emile survived his mother by only thirteen months; and his widow, Mrs. Bonnie Branchard, retained "61" as a rooming house until September, 1939,

when the place had begun to lose its earlier character and genius had gradually vanished.

Mme Branchard was married a second time—to Alexander Casarin—but retained her first husband's name. Gellert Burgess once referred to Colonel Casarin as a "man of mystery" and as such he remains. That he was a painter (and did a portrait of Madame which was still on the wall at the time of her death) is a known fact; and it is also rather certain that he did a bust of McKinley which brought him something of a reputation. But on his birth and early years the records are conflicting. Some say he was born in Mexico; was educated in France where he studied painting under Meissonier; and during the Franco-Prussian war volunteered in the French service and was made a Colonel of Chasseurs under Marshal MacMahon. Another version (and probably the more correct one) holds that he fought with Maximilian's army in Mexico.

Whatever the year (which is not all-important), Mme Branchard assumed the hazardous job of "landlady to genius" quite without help. She cooked, scrubbed, pushed trunks, beds, and other furniture into their rightful places; and fired the stoves. It is, surely, an understatement to say merely that she "cooked." Her meals were marks of excellence, and excellence in the French tradition. The few who were lucky enough to eat with her were evidently not unaware of their good fortune (Roberts states that she served no meals in 1911 and had evidently not done so for some time).

Within the house, Mme Branchard was the integrating factor, the personality that survived the crises, over the

full half-century. But with the outside world she had little to do during the last thirty years of her life. The *Herald Tribune's* obituary (January 10, 1937, p. 32) states that she had left the house only four times since Colonel Casarin's death in 1907: She made an expedition to the opera on her son's birthday; journeyed back to Switzerland in 1912 to visit her birthplace; went off to the cinema some time in the early thirties; and on her eightieth birthday rode around Washington Square in a barouche.

This last emergence, as the *Villager* (April 16, 1936, p. 12) rightly put it, was only the beginning of a memorable afternoon. A few days earlier, Madame had been recovering from a slight illness, and when it had been suggested to her that she launch the affair with a ride in the famous old Livingston family brougham she had threatened to take a turn for the worse on that very day. But when the time actually arrived, the brightness of the afternoon and the audible friendliness of her neighbors and guests won out. A small crowd had gathered near the stoop. She descended the steps with her son and entered the barouche. Eighty-three-year-old John Daley—the same coachman who had driven her fifty years ago—was all in readiness. And with two motor-car police escorts and two mounted guards she did the circuit (and even hinted to Emile, at the end of it, that she'd "like a second trip").

But things had to proceed, and after an amiable session with photographers she returned to her parlor, second floor rear. Her guests arose and touched glasses with her and Paul Palmer proposed the toast. Then, naturally enough, came a long round of fun-poking. Palm-

er explained that he had been lodged in every room in the house, at one time or another—except Madame's living room, with its folding bed. Cornelia Brownlee Walker, wife of Waldo Walker, reminded Madame that when she had put in a request for curtains for her room the only reply she got was "Wait for the leaves." Gelett Burgess, one of her long-time roomers, arrived a little late; and insisted upon leaving his hat and coat in his old room where he had written *Goops* and *A Nonsense Book*. (Burgess later admitted that he had avoided any even mild misunderstanding with Madame merely by paying his rent promptly.) Oscar Cesare, O. Henry's son-in-law, came around, too; and Maxwell Bodenheim, who was at that time living on the top floor, stopped in to greet Mme Branchard. Many who could not come sent amusing telegrams, playing up old gripes and wishing her long years ahead and more solvent tenants.

The famous old red-brick house on the south side of the Square is still standing, and even now is not without charm. But like those to the east of it, it is destined to be torn down immediately after the war, and in its place will rise a new structure in keeping with the architectural pattern of the Square. All this, however, has very little to do with the real or historical survival of "61." Madame herself outlived the house in its characteristic form. For at the time of her death its thirteen rooms, although never given over entirely to the artistic temperament, had taken on a very noticeable change; and the reign of genius, which saw its most fruitful years between the turn of the century and World War I, was at an end.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

ARMY'S NAVY: Transportation Corps of the Army Service Forces. † † † BAKA BOMB: American name for the single-seat, piloted, rocket-propelled "suicide bomb" reported to have been first used by the Japanese against American shipping on April 12, 1945; *baka* in Japanese means stupid or foolish. † † † BEEHIVES: pronged packages of explosives constructed on the principle of a bazooka shell; used by the British in blasting the Japanese out of Mandalay; placed over the tunnels and caves in which the enemy is hiding out. † † † BILINGUAL PARROT: "Pat," who died March 21, 1945, and was said to have been the only one of its kind; owned by Mrs. Jeanette B. Kelly of Albany, N. Y.; "spoke" English and Spanish (UP dispatch of March 21, 1945). † † † BUFFALOES: huge armored amphibious vehicles capable of carrying soldiers and weapons (N. Y. *Times*, March 23, 1945).

DP's: Displaced persons (most recently applied to Frenchmen, Poles, Belgians, etc., during the Allied march through Germany). † † † DOGGIES: Marines' name for Army men † † † DONKEY: British sailors' term for the Nazi decoy U-boat. † † † DROOP-SNOOT BOMBER: new P-38 Lightning modified to lead standard P-38 formations in precision bombings; so called because a combined bombardier-navigator compartment has been added in the nose of the plane, just ahead of the pilot's cock-

pit (AP dispatch from London, April 4, 1945). **FEATHER MERCHANT:** Army-Navy expression meaning a "dope-off," a lazy person. [Hillbilly dwarfs, etc., in the Barney Google comic strip were considered (prewar) "feather merchants" because they pick up large feathers and fly off, waving them like wings.] **FREE SPENDERS:** persons who acquired riches in black markets and are living in luxury and evading huge income tax payments. **GOETTER-DAEMMERUNG PLAN:** unsuccessful Nazi blueprint for a fight to the death.

**"JOE BLOW" BIOGRAPHIES:** short personality pieces featuring fighting men from the Army, Navy, and Marine Corps and written for publication in hometown newspapers. **KAMI-KAZE CORPS** ["Divine Wind Corps"]: Japanese suicide pilots in the Pacific, operating on the "sure death, sure hit" principle. **PIPE NIGHT:** a gathering—traditional with The Players, New York City—at which members get together, presumably with pipe in hand, and exchange stories (*N.Y. Times Book Review*, April 1, 1945). **SCRUBBED:** Allied air slang for *conceled* (AP dispatch from London, April 3, 1945). **SUGAR CHARLIES:** large power barges pressed into use as transports by the Japanese (*N. Y. Times*, April 12, 1945). **SUGAR DOGS:** Diesel-powered wooden freighters, hastily constructed; Japanese have resorted to these in order to offset their losses in larger ships (*N. Y. Times*, April 11, 1945).

**TEN-TON-TESS:** RAF name for the new 22,000-pound Volcano bomb (weighing ten British long tons). **VARICOSE ALLEYS:** burlesque-house runways (*Time*, March 12, 1945). **WHITEBALL HIGHWAY:** supply line be-

tween Le Havre and Beauvais [*see also* Red Ball Lifeline, 4:102]. **YELLOW SEAL DOLLARS:** unlike other invasion currencies, these, used in the invasion of North Africa, were regular American money, with yellow ink substituted for blue in printing the U. S. seal; Hawaiian dollars fall into this same class—regular currency with the word "Hawaii" overprinted.

## Querries

» " . . WHICH GOVERNS LEAST." The statement that "that government is best which governs least" is commonly attributed to Thomas Jefferson, and, indeed it is entirely consistent with his political thought. But it cannot be found in this form anywhere in his published writings. Furthermore, Julian P. Boyd, Editor of the complete and definitive "Papers of Thomas Jefferson" now in preparation, has not come upon it. My own belief is that in this precise form it is a summing up of the theories expressed in Jefferson's first inaugural address. And Mr. Boyd writes that he is inclined to join me in the belief "that the statement is perhaps an epitome of a number of statements on this subject of government."

It is not hard to find the phrase in print, usually quoted and tied to Jefferson's name—but always without citation. It is frequently called a "Jeffersonian aphorism," a "Jeffersonian maxim," or a definition of "Jeffersonian anarchy." The earliest use I have found dates back only to 1899, in the *World's Best Orations* (Vol. 7, p. 2612), where

the Introduction to Jefferson's first inaugural address (by William Vincent Byars<sup>1</sup>) says: ". . . he stood for 'Jeffersonian anarchy'—the theory that 'the government is best which governs least'." For a very recent attribution one might cite George Fort Milton's *The Use of Presidential Power* (1944); on page 66 the author cites Jefferson as "the author of the maxim that 'that government governs best which governs least.'"

(A number of early philosophers and political theorists *could* have said it. I have tried two of the more likely sources—Thomas Paine's *Common Sense* and John Locke's treatises on government.

Robert W. Christ

» "FUNNY AS A CRUTCH." We should like information on the origin, meaning, and present day implication of the expression "funny as a crutch." The ordinary sources do not enter it.

Floris Ferwerda

Associated American Artists Galleries

» DISEASE AND ACHIEVEMENT. The literature of drug-and-genius and of tuberculosis - and - genius is plentiful. Some kind of relationship between disease and artistic or mental achievement is evidently anything but a new concept. Lewis J. Moorman, in the Introduction to his *Tuberculosis and Genius* (Chicago [1940]), says that Aretaeus, the Cappadocian anatomist and physician of the second century A.D., described the lung disease known to us as tuberculosis and noted that the "body strength" of the victim often holds out miraculously through the most trying stages of the

illness and that the "strength of the mind often surpasses that of the body."

The late Robert Tuttle Morris, surgeon and writer, whose *Microbes and Men* was published in 1915, is credited with developing the theory that "great men are inspired to their finest efforts either because of, or in spite of, the stimulus of a germ disease"; and he presented a considerable piece of historical evidence. His thesis is broader, and at the same time more specific, than any other statement I happen to have come across—all of which might suggest that he not only "developed" it (in this precise form) but originated it. And yet that seems not too likely.

I should like to know, therefore, what earlier writers, physicians or philosophers expressed virtually the same idea?

B. L.

» PEGGY O'NEILL? The maiden name of Mrs. Margaret Eaton, who caused such a stir in Jackson's cabinet, is variously spelled. D. W. Brogan has it "O'Neale"; likewise the DAB. Queena Pollack says "O'Neale," and quotes Jackson as writing "O'Neal" at one time and "O'Neale" at another. A. H. Lewis calls it "O'Neal"; S. H. Adams and Meade Minnigerode say "O'Neale." The Library of Congress catalogue says "O'Neill," and this is the form in which it appears in the subject's autobiography (not published until 1932 but "dictated and read" in 1873). A. C. Clarke (1944) says that the correct spelling is "O'Neal" and cites the *Congressional Directory* for 1809.

Which is right?

Frank Weitenkampf

» CONTEMPORARY DUELS. The custom of settling disputes on what was gustily called "the field of honor" went out, here in America, I have always assumed, before the end of the nineteenth century—in fact even in the nineties I think the records would be rather thin.

However, I find that the late Christian Botker, Danish newspaper editor, was, with the late Edward Peterson, a principal in a duel in Illinois [Chicago?] in 1914. Botker's paper, *Revyen*, had carried a number of articles about a talk which Peterson (also a Danish editor) had made before a Danish singing society; and these were the cause of the friction. The traditional rites were performed, and both men fired. No one was hurt and the second shots failed to go off. The duellists left the field amicably—and afterward learned that the pistols had been loaded with blanks.

How much evidence elsewhere is there to show that duelling had not entirely disappeared after the turn of the century, even though most states had by then either strongly discouraged it or passed legislation forbidding it?

T. T. C.

» "ONE WORLD." What is the origin or earliest recollected use of the phrase "one world" (or "this is one world") with its present connotation? I should like at least to know where Wendell Willkie may have got it.

Gideon Seymour

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« RHYMED ADVERTISEMENTS [s.v. "Burma-Shave Ads" (4:172 *et al.*)]. A correspondent at the last reference suggests that Bret Harte's Sapolio rhyme was one of the earliest American illustrations of this form. The custom here, on the contrary, is much older; and while I do not know just when it began, I can say with certainty that it goes back beyond 1825. These early jingles in some instances may have been printed originally as handbills.

I quote below a rhymed ad from a reprint called "Selected Poetry" in the (Baltimore) *Saturday Herald*, January 1, 1825:

*O'Teague's description of Jos. Bonfanti's Fancy Store, 279 Broadway.*  
(Tune—Sprig of Shilalah).

For Jewels and trinkets, Bonfanti's  
the man,  
He sells all that's pretty, he sells all  
that he can

At his elegant new fancy store in  
Broadway . . .

St. Patrick defend us from wizzards  
and snakes,

The deuce of a doll has he got but  
what spakes,

With its swate rolling peepers, like  
Norah McKee.

Poe seems to make fun of the custom in his "Literary Life of Thingum Bob" (1844), for his hero began his successful career by writing an "Ode on the Oil of Bob" (two lines in length), praising a hair oil invented by his father.

And just before Poe's death, the O-

quawka *Spectator* (published by Poe's friend, E. H. N. Patterson, at Oquawka, Illinois) printed (October 3, 1849) an advertisement headed "Oquawka Turning Works for Sale," which included a parody on *The Raven*—the earliest advertising parody on that poem that I have yet found.

A special student of Byron may be able to supply information about the English shoe-blackening rhymes, for they have been ascribed to Byron, who is said to have remarked that he had not written them but wished that he had at the rumored rate. I have not, however, found the "original sources" for this.

Thomas Ollive Mabbott

« NAMES FOR THE WHIPPOORWILL (4:184). The term *goatsucker* and equivalents (*geismelker*, *succhiacapre*, *tette-chèvre*) imported from Europe embody a superstition resting on imperfect observation of birds of this family capturing insects attracted to, or flushed by, goats or other livestock. Among American terms, *whippoorwill* certainly rules; but there are numerous other sonic names, varying in orthography according to the language involved but having the same effect.

Examples are: *boipourri* (Fr. Canada); *cuerporuin* (Spanish, Mexico); *gwen-gowia* (Chippewa Indian, Wisconsin); *hwipolis* (Milcete Indian, New Brunswick); *juipoil* (Spanish American); *kwakwaali* (Zuni Indian, New Mexico); *muckawis* (Indian, Upper Mississippi Valley); *ouiprouil* (French, Vieillot, Ois. Amer., Sept. 1807); *paishkwa* (Ojibway Indian, Michigan); *pomme-pourri* (Fr. Canada); *quokkorree* (Dutch, New York); *wacolar* (Seminole Indian, Florida); *wakula* (Creek Indian,

Gulf States); *wawawis* (Chippewa Indian, Minnesota); *wekis* (Delaware Indian); *whippercus* (Pennsylvania); *wibbercil* (Pennsylvania German). For further information on this topic, see Albert S. Gatschet's "The Whip-poor-will as Named in American Languages," in the *American Antiquarian*, January, 1896 (pp. 39-42).

Echoic appellations may be imitated but not translated without losing their flavor, witness: *peitsche den armen Wilhelm*.

Despite the dominance of *whippoorwill*, there are a number of local names for the bird: "big bullbat" (Texas; the nighthawk is the ordinary bullbat); "dustbird" (Mississippi, from being seen on country roads, probably in search of insects); "rainbird" (Illinois, from calling before a rain); "Virginia bat" (Virginia, to distinguish it from the Carolina bat or chuck-will's-widow); and "woodchuck" (Massachusetts, a forest bird that utters the note "chuck").

W. L. McAtee

« ATTEMPTS TO ESTABLISH A MONARCHY IN THE UNITED STATES (4:184). A really notable illustration of such an attempt was the rise of Mormon Prophet James J. Strang, whose Kingdom of God on Earth was established at St. James on Big Beaver Island in Lake Michigan, on April 8, 1850, and flourished until the assassination of the King six years later.

A brief account of this kingdom may be found in the *Dictionary of American History*. A full account of it is contained in my own book, *The Kingdom of St. James*, published by the Yale University Press in 1930.

M. M. Quaiße

« "TOO LITTLE AND TOO LATE" (2: 71). The phrase "too little and too late" is attributed to David Lloyd George in the New York *Herald Tribune's* obituary of the Welsh statesman, who was openly opposed to the growth of German power. He is quoted as saying, during England's prewar period of appeasement:

It is the old trouble—too late. Too late for Czechoslovakia. Too late for Poland. Certainly too late for Finland. It is always too little or too late, or both. That is the road to disaster.

M. K.

[Allan Nevins' use of the phrase in a magazine article in May, 1935 (quoted at the last reference), antedates the above ascription.—*Ed.*]

« WINE AS A DENTIFRICE (4:188 *et al.*). The Anonymous Editor of *Table Topics* tells a tale (September, 1944, issue) about an old French gentleman who was preaching the "gospel of the grape" to an American:

"Wine," said the Frenchman, "is the only safe and sanitary beverage. Look at me. At the age of eighty-seven I am in perfect health. And why? Because water has never passed my lips."

"You mean that literally?"

"Absolutely, monsieur."

"What about brushing your teeth?"

"For that," replied the old gentleman blandly, "I use a very light dry white wine."

S. J.

« FOURTH ESTATE ABOARD AMERICAN SHIPS (4:179 *et al.*). Malcolm Johnson, in the New York *Sun*, March 29, 1945, reported on the *Sunrise Press*, a publishing venture undertaken by a fast U. S.

carrier ("the only ship," say its men, "in the entire Pacific fleet printing its own daily newspaper"). The *Press* covers world news adequately, with special emphasis on action in the Pacific, and is neatly printed. Of its four pages (8½ x 11) three are given over to news and one to comics contributed by distributing syndicates. Copy is typed on an electric typewriter, photographed and reduced to the proper size, then printed from plates in the ship's print shop. The news is compiled from daily radio summaries by Paul E. Strasser, radioman first class, of Little Rock, Arkansas.

The paper did not, however, plunge directly into its present form. It was at first only a crude mimeographed sheet. It is issued every day, even including Sundays and "strike" days (when the carrier engages the enemy). And when news of the Big Three Conference in the Crimea reached the *Press* staff, they turned in and put out an "Extra" within only a few hours after the regular edition had appeared.

G. W.

« DESERT ISLAND READING (4:191 *et al.*). In a reply to this query a contributor mentions the report that Alexander took with him the *Iliad* on his campaigns, but regrets that he cannot find the classical reference.

Authority for this can be found in two passages from Plutarch's *Life of Alexander* (chap. 8, p. 2; chap. 26, p. 1). In the first of these Plutarch says that Alexander thought of, and referred to, the *Iliad* as a handbook of the military art, and he had with him Aristotle's recension of the poem, which was called the "Iliad of the Casket." According to Onesicritus, whom Plutarch cites, Al-



exander slept with his dagger and his copy of the *Iliad* beneath his pillow. The explanation of the descriptive title given to this edition of the *Iliad* will be found in the second reference quoted above. When a small and precious casket was brought to Alexander, he asked his friends what object of great value might most appropriately be kept in it. A variety of suggestions were made, but Alexander said that he proposed to use it as a safe storage place for his copy of the *Iliad*. Plutarch holds that there are many creditable authorities for the story; but he does not list them.

Incidentally, in this same work (chap. 3, pp. 2-3) Plutarch gives further interesting information regarding Alexander's field library. When he was unable to find any books in central Asia other than the *Iliad*, he asked Harpalus to send him a selection. In that lot were the books of Philistus, many of the tragedies of Euripides, Sophocles, and Aeschylus [note the reverse chronological order], and the dithyrambs of Telestus and Philoxenus.

A certain amount of evaluation not only of Alexander's philological and literary interests but also of the precise use to which he put his books can be found in the sections immediately before and after the passages cited above.

Herbert N. Couch

« DOUBLES (4:186 *et al.*). A "carefully coached former grocer resembling Adolf Hitler," said a dispatch from Stockholm, April 26, 1945, via the Free German Press Service, has been sent to Berlin to "die on the barricades" in the Fuehrer's place, thereby preserving the hero legend for Hitler while he him-

self goes underground. The stand-in's name was said to be August Wilhelm Bartholdy, a former grocer in Plienen, especially trained to speak like Hitler during a long association with him at Berchtesgaden. The dispatch further states that Bartholdy would appear at the barricades within the "next few days" and that "Hitler's devoted photographer Hoffman" would be on hand to film the Fuehrer's "last moment."

E. C. E.

« SYMBOLS OF U. S. POLITICAL PARTIES (4:77 *et al.*). The old Republican Union party of Puerto Rico used three symbols—clasped hands, an eagle (symbolic of loyalty to the U. S.), and an elephant (suggesting rather loose ties with the U. S. Republicans). Puerto Rican Liberals used a five-pointed star; the Socialists a burning torch; and the Nationalists their "flag of the republic," with one star. The Popular party uses the symbol of the *jibaro* (peasant) in silhouette, with the brim of his straw hat characteristically turned up in front. In a semicircle beneath the figure are the words «Pan, Tierra, Libertad»; and sometimes there is also an "X" followed by the words «vote asi» (i.e., "vote by this symbol"). Followers of this party have been successful in distributing flags showing the silhouette and letters in red on a white background; indeed, often two or three houses in each block will fly this flag.

It might be pointed out that political party symbols are much more significant in Puerto Rico than on the American continent because of the relatively higher rate of illiteracy.

L. S. T.

« BOOKS BOUND IN HUMAN SKIN (4:173 *et al.*). A correspondent of the London *Daily Mail*, as reported by the United Press under date of April 20, 1945, tells of the binding of copies of *Mein Kampf* in the skin of victims executed at the notorious concentration camp at Buchenwald. The correspondent added that the skin of tattooed inmates was likewise tanned and used for the manufacture of lamp shades for officers' wives. One would not expect the diabolical genius of the Nazis to overlook such bizarre uses of human skin as these.

Wayland D. Hand

« LIMERICKS: AUTHORSHIP OF THE "CLASSICS" (4:174 *et al.*). Authorship for many is established by Langford Reed in *The Complete Limerick Book* (N. Y., 1925) and for some in *A Nonsense Anthology* (N. Y., 1930, pp. 260-8). The limerick inspired by H. W. Joseph of Oxford is given in "He Pursued the Absolute" (N. Y. *Times*, December 24, 1943, p. C 27). Ogden Nash's *The Primrose Path* (N. Y., 1935) includes his series "Fragments from the Chinese."

Ellen Kerney

« POET'S POET, ETC. (4:174 *et al.*). Jimmy Forbes is credited with having said: "There are actors' actors and authors' authors; but, whatever grief he may have caused them, Henry Miller was the playwrights' producer." This bit appears on page 242 of Frank P. Morse's *Backstage with Henry Miller* (N. Y., 1938).

E. K.

« LITERARY HANGOUTS (4:75 *et al.*). A newspaper account of the Americanization of Dr. Richard Beer-Hofmann (and other prominent persons) on March 14, 1945, mentions his forty-room prewar home in Vienna as a meeting-place of such literary figures as Franz Werfel, Arthur Schnitzler, and Hugo von Hofmannsthal.

F. A. Chambers

« RED LIGHT DISTRICTS (4:155 *et al.*). The thriving red light district of San Juan is on the waterfront and is known through the length and breadth of the island as "Skid Row"!

L. S. T.

« CURIO HOUSES (4:175 *et al.*). I remember an octagonal house called The Nubble on Bustin's Island, in Casco Bay. It sat upon a rock that must have been almost completely inundated at high tide. An artist had built it for a summer home and studio; but it had since changed hands a number of times. The peaked roof of the house and the stone watchtower over on the mainland—with a finger pointing upward from the top, suggestive of a detail on a medieval castle—were obvious landmarks. A dory was kept anchored to The Nubble in case it became necessary to leave at high tide, and another remained ready on shore in order to get to the house in the event of an emergency. Just how the rooms were arranged I do not know; but the lower story was given over to utilities and the upper to living quarters.

The Horace Williams House in Chapel Hill, North Carolina, given to the University on the death of Mr. Williams, has in its only bedroom six-

teen wall spaces. It is shaped something like a concert grand piano. The chimney is run up through the inside of the dining room; and the dome-shaped ceiling of white pine, in this same room, has two circular windows. The house is more than a hundred years old, and is a combination of three joined together. Students who lived there some time back insist that the place is haunted.

*Elizabeth J. Thompson*

« TRADITIONAL BOASTS (4:174 *et al.*). Conceding that the corner of State and Madison in Chicago may perhaps be the "busiest corner in the world," loyal Angelenos would nevertheless contend that the intersection of Wilshire Boulevard and Western Avenue in Los Angeles bears the "heaviest automobile traffic of any corner in the world." I've been caught in a few near traffic jams there myself, and am not disposed to regard this as an unmitigated honor—it is just one more of those "firsts" and "biggest" upon which people in Los Angeles are reputed to thrive.

*Wayland D. Hand*

« Among Hispanic peoples *La Perla* seems to be not only a favorite name for a grocery store but a flattering geographical designation: Puerto Rico is *La Perla de las Antillas*; Ponce, P. R., is *La Perla del Sur*; and Manila, P. I., is *La Perla del Oriente*.

*L. S. T.*

« "THE TIMES" [*s.v.* "Preliminary Notes on the Fourth Estate Aboard American Ships" (4:163 *et al.*)]. In the interest of accuracy it should be noted that there is no such paper as the *London Times*, but rather *The Times*,

published, of course, in London. It is customary in New York and elsewhere to refer to *The New York Times* as *The Times*, but to be precise this designation applies only to the British paper. The error is a common one, but I would have thought it not made so far back as 1857.

*N. Lawson Lewis*

[ Mr. Lewis' point is well taken. The *Vanderbilt Daily News*, however, has been rechecked; the piece was correctly quoted—the error *was* there in 1857. —*Ed.*]

« WINGED SERPENTS (4:152). There is a further mention of winged serpents in Book III of Herodotus, and they are much like those described at the earlier reference—small and of varied colors. They guard the frankincense trees in Phoenicia, and cling in great numbers to every tree. Pausanias (Bk. IX, chap. 21, sec. 6), writing in the second century A.D., may have had the Herodotean passages in mind when he says that, without having seen winged serpents, he believes in their existence because he thinks that a certain Phrygian brought to Ionia a scorpion with wings like those of a locust. Strabo (Bk. XV) and Aelian (*On Animals*, Bk. XVI) both quote Megasthenes for serpents some two cubits long with membrane wings like those of a bat. In the same passages reference is made to winged scorpions of great size. The original source of the information may, however, have been Herodotus.

A purely literary reference involving a play on words will be found in Aeschylus' *Eumenides*, verse 181, where the Furies are warned to leave the tem-

ple of Apollo lest they be smitten by "a winged gleaming serpent." H. W. Smyth points out that the arrow to be shot from the bow of Apollo is called an *ophis* (snake), because it stings like a serpent's bite. Further, *ophis* in its original meaning carries the mind to *ios* (snake's-poison), which varies from *hios* (arrow) only in accent and the addition of the aspirate. The parallel between the winged arrow and the winged snake is obvious.

In mythology one finds the story of Medea, who fled from vengeance with the aid of *pennatis serpentibus* (winged serpents) after she had slain Pelias (Ovid, *Metamorphoses*, Bk. VII, verse 35).

Further study of the caduceus, or magic wand of Hermes or Mercury, might yield some results, although to the best of my recollection it is the wand itself that is supplied with wings, while the serpents are simply twined about it.

Finally, it should perhaps be observed that Herodotus vouches only for the fact that he saw great heaps of the backbones and ribs of serpents; the detail of the wings was told to him by others.

Herbert N. Couch

« SOLDIER AND SAILOR CLUBS (4:185). Ever since Christmas Day, 1943, British wives and fiancées of American service men have learned something of the everyday habits of Americans at the "GI Wives Club" (A.R.C. Rainbow Corner) in London. The girls are largely war workers or members of the services; and they register under the states in which they intend to live, so that the information they get will be direct-

ly applicable. Meetings are held one Sunday a month and forum questions range from fruit salad to gangsters.

Mary Blount

« DRIFT-BOTTLE CLUES (4:64 *et al.*). Reedsport, Oregon, on May 16, 1945, reported the finding of an old-fashioned oval medicine bottle containing a message purporting to be almost forty years old. The note was signed by "T. B. Snow, Louisa, Kentucky," dated "November seventh, 1907," and found by a highway worker in sand drifts on a nearby beach. The writer said that he was "all most dead and dying for water. If not picked up before night, I will die before morning." He asked that the message, if possible, be put "in the paper so that my people can see what has become of me." Examination of the records indicated that the only major shipwreck on the Pacific coast in 1907 was the collision of the steamers "Columbia" and "San Pedro" off Mendocino in July; several smaller disasters in the latter months of the year reported no loss of life.

E. F.

« "GRADATION" WORD LISTS (4:43 *et al.*). A list drawn up by Thomas Nash, the Elizabethan, includes eight kinds of drunkards, according to Isaac D'Israeli's "Drinking-customs in England," an essay in *Curiosities of Literature*.

Ellen Kerney

« "PAYDAY" EXPRESSIONS (4:107 *et al.*). "Queen's birthday" is the choice of the circus, according to "Hollywood Learns 'Circusse'" (N. Y. *Times*, December 8, 1940).

E. K.

AMERICAN  
NOTES & QUERIES

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*Walter Pilkington\* and B. Alsterlund*

\*With the Army Air Forces

## Notes

### *The Bar: A Study in Puerto Rican Onomastics*

TO MAKE it quite clear that the present essay is not a guide to the night life of Borinquen it should be explained at the very start that in the Anglo-Hispanic of Puerto Rico a bar is only a general store, usually a little one. Every bar, of course, carries rum, either by the bottle or by the shot; yet this is only one item, and along with it goes virtually everything that could be found at its closest continental equivalent, the corner drugstore. Sometimes the word *bar* is supplanted by *colmado* (grocery store), *cafetín* (cafe), *kiosco* (newsstand; generally the smaller variety), or even "bar and grill"; but most small Puerto Rican businesses catering to the gastronomic fall into the bar category and are so named.

In general, small stores in Latin American countries are given fanciful or picturesque names, often accompanied by an illustrative sign. It might be argued that the illiteracy rate is not unrelated to the use of the symbol; but in Puerto Rico this is not proportionately high, and I should prefer to explain the

fondness for christening the bar with a touch of the imagination in terms of a kind of friendly native wit.

True enough, there are certain names, in this field, that turn up at least once in every town and sometimes several times within one city. In San Juan there are at least a half dozen bars called "La Esquina Famosa," including one on the corner opposite the Brau Street Police Station and the entrance to "El Fanguito" ("Mudflats"), the world's worst slum (populated, incidentally, by squatters on Insular Government property). Yet it was probably the very triteness of this name that drove an inventive fellow in Trujillo Alto to call his blistering spot "La Esquina Caliente" and a gentler soul in the university village of Río Piedras to name his "La Esquina Dulce." Similarly, the frequent "La Sombra" becomes, with a little rejuvenation, "La Sombrita" or "La Nueva Sombra." And one who wilfully seeks out such labels as "Wonder Bar," "La Gran Parada" (not The Big Parade—see your Spanish lexicon), "Las Delicias," "El Recreo," "El Popular," "Los Muchachos," or "Bar Tropical" might well be charged with a dearth of originality.

Equally trite is "La Victoria," but the war has given this name a new meaning and a little room for variation. And the symbol used is likely to be a "V" with the Morse code dash and dots. "Los Aliados," "Las Cuatro Naciones," "Rusia," and "Gran Bretaña" might be said to suggest a consciousness of our international commitments. And military strategy is honored by "La Invasión," "Segundo Frente," and the especially belligerent "Tercer Frente"; while "El Corredor Polaco," "Guadal-

canal," and "Pearl Harbor" reflect a few of the battle fronts.

The war, with its inevitable demographic movements, has brought, too, a new awareness of the continental United States, particularly New York City, whose Puerto Rican population has grown immensely in the last five years. "New York Bar" is quite common; but only one host has honored his compatriots from the Franklin and Bedford Avenues region with "Brooklyn Bar." "La Quinta Avenida" is hidden away on a side street in old San Juan, and "Lenox Avenida" is high in the hills between Patillas and Caguas. The "Subway Bar" near the racetrack in Barrio Obrero, Santurce, has a crude exterior mural which the proprietor would have you believe is Brooklyn Bridge. "[Old] San Francisco" occurs frequently and is more likely to refer to the California metropolis than to the religious name—even without the adjective *old*; and by the same token "Alcatraz" has surely a more concrete antecedent than one would find in the mystic symbolism of the pelican. United States politics and history are bound up in "El Trato Nuevo" and "El 4 de Julio." "The Ship's Service and Post Exchange" would be all things to all men; and the "Pan-American Bar" and "The Great American" are equally expansive. "The Potomac Bar" is probably operated by a former Connecticut Avenue soda jerker. Popular heroes in the United States are paid due homage in "Eleanor Roosevelt," "General MacArthur," "Lindbergh," "Jiggs' Place," "Popeye," and "Superman." Jiggs, by the way, wears the Latin American alias "Don Pancho," and is given another plug in "Don Pancho's Bar and Grill."

But Puerto Rico's nascent nationalism will not be denied a voice, and we find literally hundreds of establishments called "Borinquen," "El Boricua," "El Buen Borincano," and "La Borincana." (Borinquen, of course, is the ancient Indian name of the island.) A much less well-known Indian name appears in the "Bar Tibidado" in Ponce. "La Fuente de la Juventud" is a phrase to conjure with in Puerto Rico; and "El Arbol de la Raza" expresses pride (but not arrogance) in the people's historic past. Well deserved advertisement for the handsome new capitol building breaks through in "El Nuevo Capitolio" and "Bar Capitol"; and traditions of rural life in "El Jibarito" and "El Batey." "El Nativo" and "Patriota" are popular gathering places in Barrio El Fanguito. "El Flamboyán" and "Palma Real" are conscious tributes to the magnificent Borinquenian flora, and "El Pitirre" honors one of the island's characteristic birds. A good guess would be that "Kofresi Bar" (like "Boca Chica" and "Don Q") was named for the popular variety of rum; nevertheless, every good Puerto Rican knows also that Kofresi was one of the island's most famous pirates.

The sentimental Puerto Rican who leaves his home town for the metropolis of San Juan is almost certain to succumb to the temptation of giving his enterprise a name such as "Colmado Viequense," "Aguadilla en San Juan," "La Cagueña," "El Yunque," or "La Arecibena." Even more susceptible to this habit is the Spaniard, who will go in for "Madrid," "España," "La Mallorquina," "La Viscaina," "La Aragonesa," "La Flor de Asturias," and "El Asturianito." "Alhambra" and "El Es-



corial" are probably traditional names rather than marks of homage. "La Francesita," "El Veneciano," "El Cubano," and "La Cubanita" are equally sentimental about the old sod. Regional pride is obvious enough in "El Criollo," "El Antillano," "La Antillana," and "El Caribe."

"India," "La Inglaterra," and "Canada" were probably so named to convey a little something of the exotic. But extremes in this mood are best represented by "Una Noche en El Cairo"—along with "Singapur," "Califa," and "Shangri-la." "Pago Pago" and "Waikiki" are no less strange to the Borinquenian mind than "Danubio Azul" and "Bala-laika"; and "Iriquois," "El Totem," and "Sirocco" have no specific geographical significance on the island other than that all three belong to far-away lands. Even "Florida," "California," "Mexico," and "Buenos Aires" are sufficiently removed to impart a note of exoticism.

Religious names are relatively infrequent. Puerto Ricans as a nation appear to be less devout Catholics than their Spanish forebears; and they have no religious tradition comparable to Mexico's Virgin of Guadalupe. Among the very few religious names for bars are "La Fé de San Antonio," "La Milagrosa," "Los Santos," and "Los Pios."

By far the largest class of names within the scope of this note are the fantastic. To this group belong such gems as "Pay Pay Casino," "El Que Fué y Volvió," "Los Tres Brincos" (also once applied to the old red light district in Caguas), "Two Dice," "El Pajarito Carpintero," "El Pocito Dulce," "Te Quitas Tu O Te Quito Yo," "El Gato Negro de Tuto" (another is called

"Black Cat" in English—perhaps an ex-Chicagoan), "El Canario Que Canta," and "El Fantasma." "Bar Cocora" and "El Carabobo" are surprisingly self-deprecatory, for the Puerto Rican is customarily an autoencomiast. "El Ultimo Chance" is an ambulatory stand selling soft drinks and fruits and usually found outside the gates leading to the sweltering buildings of the Puerto Rican Reconstruction Administration in San Juan. "El Barrilito" and "La Pipita" would seem to be especially alcoholic, but, as usual, they offer nothing in this line but rum. The same is true of "La Vina del Corderito" and "El Brindis del Bohemio." On the other hand, "Son de la Loma" and "Happy Hills," once self-respecting *colmados*, are now houses of ill repute. "Su Amiguito" and "Un Amigo Mas" both sternly refuse all applicants for credit. And so too does "Little Fellow."

Quite as fanciful but somewhat more intelligible are "El Don de Oro," "La Niña de Oro," "Copa de Oro," and "El Gallo de Oro." "La Hija del Pueblo" and "La Nena" are probably named for local beauty queens. "La Primavera," "La Aurora," "Tres Campanas," "La Paloma," "Mi Lira," "La Mariposa," and "Bar Iris" are, in view of their prosaic interiors, complete misnomers. "Bar Quisqueya" harks back to a popular song. "Cosmopolita" and "El Coloso" may betray something of a feeling of inferiority on the part of Sanjurjo, which bears the same relation to San Juan that Brooklyn bore to Manhattan fifty years ago.

While most of these names are arbitrary inventions quite foreign to their immediate settings, some, of course, are direct borrowings from the names or

characteristic impressions of their surroundings and would be rather meaningless were they to spring up in another region. "Dry Dock" (as well as "El Dique") and "El Hipico" are obviously reminiscent of the Tenth Naval District's huge new dry dock and the Hipodromo Quintana, respectively. One finds "La Gallera," naturally enough, near the beloved cock pits, and the "Bar Universitario," a fifth-rate grocery store, about three blocks from the University of Puerto Rico. "Las Olas" is in the same class but belongs to a cliff-top slum bordering beautiful Muñoz Rivera Avenue and commanding an unsurpassed view of the surf below. But many an "El Roble" or "Tres Robles" are today buried in crowded city blocks far from vegetation of any sort.

The Puerto Rican flare for adding a little zestful fantasy to the names of his institutions does not, of course, stop with the bar. The words printed on the front bumpers of trucks is a story in itself; designations for some of the slums range from "Blackout" to "Bajada de la Cárcel Municipal," and the streets of these *barrios* shock the cleanly and puritanical northerner with such names as "Calle del Cabro Sucio" or "Avenida de la Gran Puta." Perhaps most interesting of all are the *apodos* or nicknames, freely assigned. Many a Santiago Fernandez-Rivera has spent a lifetime in one *barrio*, but unless you ask for "Chago" you will never find him. Venturing into this, however, would mean the beginning of an almost endless project.

*Lawrence S. Thompson*

## The Thumbtack

*[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]*

"AYE, AYE, SIR": traditionally maritime expression with which Washington telephone operators at the Navy Department's gigantic switchboard replaced (in April) the commoner "thank you" acknowledgment. † † † BATTLE OF BORINQUEN: a false alarm of a German invasion of Puerto Rico in 1942. † † † BEE KO ["Plain Mister Bee"]: Japanese nickname for our B-29 Superfortress (according to Japanese news agency Domei). † † † "COLONEL BRITTON" IDENTIFIED: Douglas E. Ritchie, director of the BBC European news service and British radio propagandist who later became Gen. Dwight D. Eisenhower's spokesman on Europe's airways; credited with making (in 1941 and 1942) the letter "V" and the opening bars of Beethoven's Symphony symbols of resistance to the enemy; his identity was one of the war's most closely guarded secrets. † † † ETO HAPPY: GI expression (France and Italy) for *bored* (*Yank*, June 15, 1945, p. 2). † † † HURRICANE OF SAN CIPRIAN: most serious hurricane in Puerto Rico in recent years (September 26, 1932); hurricanes are there named after the saints on whose days they strike. † † † "KING OF THE ARCTIC": Charles DeWitt Brower, who became known as such after he had pioneered in Alaska and had established a trading post there in 1884; died on February 11, 1945.

MAGGIES: fast-talking, smooth-operat-

ing, dishonest, door-to-door peddlers; term said to have been originally applied only to linoleum vendors who worked the Cotton Belt region, where their customers found it easier to say "magnoleum" than "linoleum"; a few examples of the maggies' trade slang: "mooch" (gullible customer); "Duke of Kent" (truck or automobile in which wares are carried; so called because of costly up-keep); "bottles" or "stoppers" (policemen); "blue river land" (a locality that cracks down on swindling peddlers) [*N. Y. Times Magazine*, June 3, 1945, p. 44]. **✓ ✓ ✓** MICKEY MOUSE MONEY: Filipinos' nickname for Japanese paper occupation currency (dispatch of May 12, 1945, Manila). **✓ ✓ ✓** MOANING MINNIE: London's air-raid sirens, last heard on March 28, 1945, and officially discontinued on May 2, 1945; the alarm, first sounded on September 3, 1939, was heard 1,223 times thereafter. **✓ ✓ ✓** OLDEST CHURCH IN THE UNITED STATES: Iglesia Porta Coeli (1511) in San Germán, P. R. **✓ ✓ ✓** OLDEST HABITABLE BUILDING IN THE NEW WORLD: "Casa Blanca," San Juan, P. R., built in 1523 for Ponce de Leon's son, Luis, and presently the residence of the commanding officer of the U. S. military forces in Puerto Rico.

**PAPIAMENTO:** a mixed language spoken by the inhabitants of the Netherlands islands of Curacao and Aruba; contains elements of Portuguese, Spanish, English, Carib, and native African (*Puerto Rico World Journal*, San Juan, June 1, 1945). **✓ ✓ ✓** RON: in the Army Air Forces, it's "remain overnight"; in the Navy, used as a suffix, it's "squadron"—as in "comdesron" ("commander destroyer 'squadron"). **✓ ✓ ✓** ROCK HAPPY: GI slang (Pacific

area) for *bored* (*Yank*, June 15, 1945, p. 2). **✓ ✓ ✓** SOP: in the Army, "standard operating procedure"; in the Navy "senior officer present." **✓ ✓ ✓** SCUTTLE-BUTT: Navy slang for *gossip* or *coercive imagination*.

## Queries

» "WORD-LADDER," "DOUBLETS," AND EARLIER VARIATIONS. One of Lewis Carroll's much-played games or puzzles is that which he called "Doublets," popular even today (in the amusement sections of newspapers it is usually referred to as "Word-Ladder," but there are many descriptive variations in the name itself). Two words of equal length are proposed, and the point of the puzzle is to link these together by interposing other words, each of which shall differ from the next word in one letter only.

The new puzzle made its first appearance on March 29, 1879, in *Vanity Fair*, and with it was printed a letter from Lewis Carroll explaining the rules and procedure of the game. In that letter the author said:

I am told there is an American game involving a similar principle. I have never seen it and can only say of its inventors, "*pereant qui ante nos nostra dixerunt.*"

What is known of the origin and early history of this game in America? Are published examples, antedating Lewis Carroll's claim as originator of the game, to be found in American books or periodicals?

Henry W. Yocom

» "DER BAUER IM FRACK." When and under what circumstances did Brahms call Dvorak "der Bauer im Frack" (the peasant in a dress-coat)?

H. L. Mencken

» SKIN-DEEP AMITY. I think it would be rather amusing to know more about the many communities (mostly "then," perhaps a few "now") that might be described as curdled with hate—groups in which folks detested one another but were nevertheless obliged to perpetuate a state of poisonous pseudo-amity.

Coleman Sellers' *Theophilus the Battle-Axe* (Philadelphia, 1930) is a diverting study of Theophilus Gates and the Battle-Axes, with their free-love commandments that aroused such bitter hatred in the 1840's; and I have a chapter on this interlude in my *The Delaware*. But by going back a century and a half beyond that date one finds even more fertile ground for this brand of animosity in the Massachusetts witchcraft crazes.

What other feuds of this kind are deserving of review?

Harry Emerson Wildes

» A JAPANESE MANNERISM. I should like to know how many popular explanations have been offered for the Japanese habit of affecting a hissing sound in ordinary speech. Mary Knight, in her *On My Own* (N. Y., 1938), refers to this accomplishment (p. 289) as "sucking the breath in through the teeth," and says that it began with an

early Emperor who was sorely discomfited by an envoy badly afflicted with halitosis, who approached him too closely. He issued an edict that

all subjects, when in his presence, should inhale audibly, not exhale.

The day of friendlier feelings between Japanese and westerners must have produced more complimentary versions. What are some of the other interpretations?

C. E. Thompson

» MODERN MASSACRES. Massacres such as the Boston Massacre or the massacres of the colonial and frontier periods appear to have been something quite different from such episodes as the Kansas City Massacre of latter-day fame.

In the more recent application of the word the reference is almost invariably to gun battles between law enforcement officers and elements outside the law. From the history of Puerto Rico over the past decade one might cite two illustrations of the massacre in the later interpretation; both these involve the Nationalist Party of Puerto Rico headed by Pedro Albizu Campos. The first of these, the Rio Piedras Massacre, occurred on October 24, 1935, when the Insular Police, summoned to keep peace at a meeting of the University of Puerto Rico students protesting Albizu's reference to them as prostitutes and homosexuals, engaged in a running gun battle with five Nationalists, four of whom were killed; one officer and one innocent bystander sustained fatal wounds. The second is the Ponce Massacre (or Palm Sunday Massacre) which took place on March 21, 1937 at Ponce, P. R.; two Insular Policemen and seventeen civilians, mostly members of Albizu's para-military "Liberating Army of the Republic," were killed.

What massacres similar to the Kansas

City uprising can be found in the police annals of the continental United States?

L. S. T.

» GROUND-HOG DAY IN THE SOUTH.

I find that different localities in the South are at variance on the date of Ground-hog Day. True enough, the calendars say February 2. Yet not all old-timers agree; and many of them have been taught to accept February 14. I know that the 2nd is favored in the Missouri Ozarks; but farther south, in Arkansas, the 14th is traditional. Why this variation? I have asked several authorities on folklore, but nobody seemed to know.

Otto Ernest Rayburn

» FOREIGN-LANGUAGE NICKNAMES FOR AMERICAN MONEY. Our own slang equivalents for various denominations of United States coins and notes are common enough. However, other peoples, naturally, have become familiar with our money and have given the various pieces nicknames in their own languages. Here are a few examples from Puerto Rico: "perra" (literally, "bitch"; U. S. penny); "chavo" (another name for U. S. penny; also the generic term for *money*); "buffalo" (nickel); "nick-el" (used for both the nickel and the dime); "peseta" (U. S. quarter); "peso" (U. S. dollar); "ojo de buey" (literally, "bull's eye"; U. S. silver dollar—rarely seen in P. R.).

What characteristic names have other non-English-speaking peoples coined for our money?

L. S. T.

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« RHYMED ADVERTISEMENTS (5:10 *et al.*). In my examination of many thousands of early newspapers I have chanced across two rhymed advertisements that are of interest. The first, a very early one, goes back to 1788, when it appeared in the *Hampshire Chronicle* (Springfield, Mass.) on June 4:

MARCUS MARBLE,

Has lately receiv'd, and is now very willing,  
On terms which are easy, quite soon to be  
selling,

An assortment of Medicines, all genuine,  
And drugs which are us'd in the medical line:  
Dr. Bateman's grand cordial elixir, for cure  
Of disorders of body, so notably sure;  
With his pectoral drops, which are very well  
known

To people residing in country and town;  
Dr. Turlington's balsam of life, and the best,  
Has been proved, and found to be probatum  
est;

Hooper's, Anderson's, Locker's, and other fine  
pills,

Which often have cur'd the most dangerous  
ills;

Oleum risini, six shillings per bottle,  
And British oil, cheap, if your purses will  
rattle.

— ALSO —

French brandy, New-England and West India  
rum,

All which are well pleasing to palates of some,  
Very good Lisbon and Malaga wine,  
A glass just before, and one after you dine,  
Will raise up your spirits when once they  
are low,

And remove a disorder that's called the hypo.  
Molasses, loaf sugar, brown ditto, and tea,  
Of an excellent quality, though it's Bohea;  
Good coffee, and choc'late, of elegant taste,  
Fit either for morning or evening repast;

Figs, tamarinds, raisins—and most kinds of  
spice;

French barley, and indigo, ginger, and rice;  
Otter, copperas, madder, log and red wood,  
With white lead and red ditto—and all very  
good;

Yellow ochre, stone yellow, Spanish white,  
Prussian blue,

For painting of houses a beautiful hue;  
With oil which is proper to mix them to-  
gether,

Which, when laid on your buildings, will keep  
out the weather:

Add to these, oil of vitriol, and clothier's  
dye stuff,

And, perhaps, you may think I have written  
enough.

All these will be sold very cheap; but no trust  
is allow'd to the best any more than the worst;  
In payment is taken Gold, Silver and Cents,  
Good country produce, and final settlements.

*Springfield, June 4th, 1788*

The second is significant not only as  
a rhymed advertisement but as a di-  
verting inventory of the articles car-  
ried in a country store. It came out in  
the *Bee* (Hudson, N. Y.) on August  
23, 1803:

### SAMUEL WIGHTON,

Having lately replenished his store  
With the following goods, and many more,  
Offers them to his friends for sale,  
Either by wholesale or retail.

Broadcloths, light, dark, red, blue, brown,  
Kerseymeres, coatings, and swansdown,  
Velvets, black, olive, strip'd and plain,  
Thicksets, corduroys, fustians, jean,  
Silk, color'd and plain nankeen,  
Flannels, red, yellow and green,  
Men's hose, silk, cotton, worsted assorted,  
Checks and stripes, homemade and imported,  
Rorram and felt hats, blankets, (rose)  
Lion-skins, and ready-made clothes.

Also—Lustrings, black, brown and blue,  
Pelongs and sarsonets of all kinds too,  
Muslins, color'd, sprigg'd, plain, printed,  
Tambour'd, cross-barr'd, ornamented.

Chintzes, calicoes and linens,  
Cotton stuffs and yarns for spinning,  
Gurrahs, Humhums and platillas,  
All kinds of bonnets, shawls, umbrellas,  
Camlets, durants, black, blue, green,  
Calimancoes, russels and moreens,  
Cambrics, satins, lawns and laces,  
Shalloons and wilbbores in their places,  
Handkerchiefs, ribbons, threads and tapes,  
Silks, twist, millinet and crapes,  
Pins, needles, thimbles, bindings, wires,  
Fans, gloves and mitts for all desires,  
Shoes of all qualities made to suit  
The gentleman's, lady's or child's foot.  
Wines, brandy, fit for any use,  
Good high proof rum from Santa Cruse,  
Cherry rum, spirits and molasses,  
And homemade gin which none surpasses,  
Teas, sugars, coffee, chocolate, rice,  
Soap, pepper, ginger and alspice,  
Best indigo, tobacco, and snuff,  
Copperas, alum, brimstone enough,  
Brushes, red wood, powder, shot,  
Bar lead, paper and what not.  
IRON and steel, good solid metals,  
Bake-pans, smoothing-irons, pots and kettles,  
Locks, pen-knives, razors, knives and forks,  
And tools for all mechanics' works,  
Pewter basons, porrangers, platters,  
Metal tea-pots and such matters,  
Brass headed andirons, shovels and tongs,  
Candlesticks, snuffers, pipes short and long,  
Copper tea-kettles, Holland skates,  
Japann'd waiters, pencils and slates,  
Fowling pieces, saw mill saws,  
Best steel plated without flaws,  
Hollow, stone and crockery ware,  
Plaster and clover seed to spare,  
And so many more things, large and small,  
That a column would not name them all.

CASH or goods are given for wheat,  
Rye, corn or any grain to eat:  
Oats, flax-seed, anything that way  
For the above is taken in pay.

*Hudson, Aug. 22, 1803*

*Clarence S. Brigham*

« FIRST TINNED FOODS IN THE ARMY  
AND NAVY (2:122 *et al.*). From the  
Office of the Quartermaster General we

have received what is probably as good an answer as can now be found.

According to their evidence, the Army apparently first made direct purchase of canned foods in March, 1867, when Captain Thomas Wilson of the Subsistence Office of the United States Army was instructed to purchase certain products in Baltimore, Maryland. (It is pointed out, however, in this same statement, that large quantities of canned foods had been sold to the Union troops by sutlers during the whole of the Civil War.) In a letter of December 21, 1867, to Major General A. B. Eaton, Commissary-General of Subsistence, Captain Wilson stated:

. . . This process, moreover, is of comparatively recent origin in this country. Ten years ago in Baltimore, perhaps now the largest market in the world for these goods generally, could boast no more than half a dozen packing establishments (there are now, December 1867, at that place, from twenty-five to thirty); and so closely was the process kept a secret that it is said one house paid, at its beginning, no less than \$5,000 for the art. . . . Hermetically sealed goods at that day sold for fabulous prices, and were consumed by only a few. The outbreak of the Rebellion, in 1861, brought about a sudden and remarkable change. Manufactories sprung up everywhere, and the demand for the supply for the army, through sutlers, became enormous.

It is believed that hermetically sealed metal containers for milk may have been purchased at an earlier time. Gail Borden received a patent for condensing milk in 1856 and established a factory in Walcottville, Connecticut, shortly thereafter. Condensed milk was made a

component of the ration by the Army Appropriation Act of July 5, 1862. This article may have been distributed to troops by sutlers for some time before it was authorized as a component of the ration.

As for the Navy: The Navy Appropriation Act of July 18, 1861, added to the ration preserved meats and condensed milk. Whether the preserved meats included canned meats is not clear, and it was not until the similar act of 1882 that the term was defined to indicate the kinds of meat referred to as salted, cured, canned, etc. The period 1861 to 1882 is, therefore, subject to some doubt, and it would probably take a rather long search to run it down.

Condensed milk is now, of course, regarded as a canned product. But it was at one time packaged, since it contained enough sugar to give it a fair degree of preservation. For this reason it is not certain that the condensed milk referred to in the earlier records was canned, in the modern sense of the word (i.e., packed in hermetically sealed containers and sterilized by heat).

G. A. Greenleaf

« NEWSLETTERS (4:172 *et al.*). Dr. Harlow Shapley, Harvard astronomer, and his *Monthly Astronomical Newsletter*, edited by Dr. Bart J. Bok, have been making it possible for those astronomers whose countries are at war with each other to exchange information through neutrals. According to *Time* (April 30, 1945, p. 82) Dr. Shapley has drawn up a world-wide system for clearing spot news by telegraph, and German scientists have been cabling

their discoveries to the Harvard laboratory via Denmark and Sweden.

T. L.

« CURIOUS BINDINGS AND CONTAINERS (4:184 *et al.*). A wooden binding carved by a seaman is listed in a Dauber & Pine catalogue for March, 1945. The book is Captain George Little's *The American Cruiser's Own Book* (N. Y., ca. 1846) and is described, in part, as

bound in heavy wooden boards, elaborately carved by or for Capt. J. C. Pease, Oswego, 1874.

On the front cover is the name of the captain and a reproduction of the "schooner Delos De Wolf in raised carving within conventional borders." On the back cover is the title of the book in "raised carved letters" and a small steamer and schooner under sail.

L. S. T.

« CURIO HOUSES (4:175 *et al.*). Salt Lake City has an unusual "mystery house." It lies on the western outskirts of town near the Western Pacific railroad tracks, and is the work of a woman of strange creative genius. The building, made wholly of crating lumber, scraps of tin, and the like, is a weird seven-gable structure, with but a single window and a dirt floor. All in all, it looks as if it had come straight from a strip of one of Walt Disney's animated cartoons. The fence is quite in keeping with the house and only intensifies the dubiousness of the place.

The builder herself is the object of much gossip and speculation in the vicinity, for, although she is supposed to be in her thirties, she affects the dress and manner of a woman twice that age;

and she strengthens the general enigma by keeping a rigid silence. She is said to have taken up this solitary existence following the death of her mother, some years ago, when "stepmother trouble" set in.

I saw the house about four or five years ago—it was a show place, even then. I understand that the owner has since blocked off the dead-end street with big rocks to prevent the morbidly curious from driving in front of her property.

Wayland D. Hand

« WOMEN IN MEN'S CLUBS (4:124 *et al.*). The very exclusive Metropolitan Club at Fifth Avenue and Sixtieth Street, New York City, known almost from the time of its founding in 1891 as the "millionaires' club," last year opened its dining room to women guests as a means of increasing its patronage; this was but one of the organizational departures designed to lessen the operating costs. (Last February, by the way, New York papers carried some rather interesting details on the early days of the Metropolitan, organized by J. Pierpont Morgan, who, it is said, founded the new association when he failed to get two friends accepted into the Union Club.)

A. C.

« FAMOUS UNSINKABLES (4:125 *et al.*). Because of the immensity of today's naval war, a list of incredible survivals would change almost with the hour, and there is an obvious temptation to include more than your inquirer originally asked for. However, I am certain that the destroyer "Laffey," a ship that came through six "death blows" from



Japanese suicide planes and two bomb hits, is a genuine unsinkable. The UP account of May 25, 1945, the day on which she reached port (Seattle), goes so far as to say that her stand against enemy air attacks off Okinawa in April

will go down in naval annals alongside the feats of the historic aircraft carrier Franklin, the cruiser Marblehead, and the battleship Oklahoma.

The ship was "riddled like a sieve at the waterline," and her mast a "shattered stump," but she is now being repaired and will go into action again.

S. T. C.

« BOOKS MADE OF UNUSUAL MATERIALS (4:57 *et al.*). Here is a reference to a curious binding that is perhaps worth recording. It was excised in the second edition of T. F. Dibdin's *Library Companion* (1825). In the first edition (1824, p. 384) one finds this comment:

Mordaunt Cracherode, the father of the Rev. C. M. Cracherode, of celebrated BOOK-FAME, went out to make his fortune, as a Commander of the Marines, in Anson's ship. He returned, in consequence of his share of the prize money, a wealthy man. Hence the property of his son—and hence the *Bibliotheca Cracherodiana*, in the British Museum.

He then recounts a tale of the Colonel in which it is held that he returned from this Ansonian voyage in "the identical buck-skins which he wore on leaving England" (and that these had been the object of his "exclusive attachment" through the long journey). He finishes off on this note:

Far, however, be it from me to give credence to the report, that there is some one particular volume, in the Cracherode Collection, which is BOUND in a piece of these identical buck-skins!

Archer Taylor

« "ONE WORLD" (5:10). Quite by chance, a few days ago, I found this phrase used in a speech called "Human Brotherhood," by Jabez Thomas Sunderland, Billings Lecturer (1913/14) of the American Unitarian Association, who in that capacity made a tour through the Orient to arrange for a series of liberal religious conferences to be held in Asia during the year following. The speech was given in Shanghai in October, 1913, and was published there by the International Institute of China in 1914 (as one of the four speeches in Sunderland's pamphlet *The Orient and Liberal Religion*).

These excerpts from the speech show how closely his use of the phrase "one world" parallels that of Wendell Willkie; note also the appearance of the expression "family of nations." (The italics are mine.):

Men could not get the idea of one humanity until first they had the idea of *one world*, and until recent times there was no such thing known as *one world*. The various countries of the earth were simply so many fragments of a world, bearing only the slightest relation to one another . . . Within our generation the world for the first time has become one . . . The consequences flowing from this unification of the world must necessarily be great. Since we have now *one world* and one human family, the family must learn to live together in peace and goodwill. . . . This

means that the most urgent question now before the whole world is, how to promote human brotherhood, how to enable the great newly created world family of nations to live together without destroying one another.

The same ideas were expanded in a section on "World Brotherhood" in his *India, America and World Brotherhood*, published in Madras in 1924; here he held that the "isolation and self-sufficiency of nations is gone, never to return."

Sunderland was a native of Yorkshire, England, and came to the United States at an early age. He was graduated from the University of Chicago; and spent most of his life as a Unitarian minister. He had a special interest in the Orient and was one of the few Americans who became well-known in India. He is said to have inspired William Digby's studies of Indian poverty. His own firsthand observations led him to believe that the famines in India were caused by neither climate nor indolence but were the result of oppressive and exploiting imperialistic rule; and his *Indian Bondage and Her Right to Freedom* was suppressed in India by order of the British Government.

Sunderland had a gift for phrase-making and his sermons were popular. Most of his pastorates were in the Middle West. Shortly after the turn of the century, however, he served as pastor in Toronto, and there had the unique experience of being visited by the chief of police, who told him that unless he took bold measures to prevent the overcrowding of his church during evening sessions the law would be enforced upon him and his congregation.

To return to his apt use of the phrase "one world," I should like to say that the evidence here presented is not designed to "prove" that Wendell Willkie got the phrase from Sunderland—it is quite possible that it represented his own concept, borrowed from nobody; it is equally possible, however, that Willkie was acquainted with Sunderland's ideas.

H. G. Cushing

« BOOK BANNINGS IN BOSTON (4:157 *et al.*). Boston's concern with the literary fare of its citizenry seems to date back almost to the beginning of the publishing trade in America. In Lehmann-Haupt's *The Book in America* (N. Y., 1939) it is recorded that *The Isle of Pines*

an amusing hoax, widely published in Europe, expressed in language and dealing with incidents of a sort not regarded as edifying by the stricter elements in Massachusetts, was prohibited publication on moral grounds in 1668.

*The Imitation of Christ* was similarly treated in 1669, while "the earliest newspaper of the Colonies, the *Publick Occurrences* of 1690, was suppressed in Boston by Governor and Council" after the appearance of its first issue. More recent victims (not mentioned in earlier replies) include Elinor Glyn's *Three Weeks*, banned in Boston in 1908, and Sinclair Lewis' *Elmer Gantry*, outlawed shortly thereafter.

Henry W. Yocom

« BURYING THE HEART SEPARATELY (4:171 *et al.*). [*Notes and Queries*, April 21, 1945, printed three replies,

the first of which, submitted by Joseph E. Morris, is too long to reproduce here; it covers, for the most part, several instances belonging to thirteenth-, fourteenth-, and fifteenth-century England. The second (*see below*) cites one of the versions of the tale surrounding the burial of the heart of Robert Bruce, King of Scotland; C. A. Bradford's *Heart Burial* (p. 43) gives quite another account. And the third (also below) records a very recent illustration of this custom—Bradford's book, mentioned in *AN&Q* 4:124, came out two years before Cardinal Bourne's death. —*Ed.*]

The pilgrimage to the Holy Sepulchre being by far the most difficult, and indeed dangerous, of all pilgrimages, it became naturally the dearest wish of many a knight to undertake it, and if through foul mischance that high-souled wish was frustrated, the disappointed knight would leave instructions for his heart, at death, to be removed from his body, and preserved in a special receptacle in which it might be conveyed to Jerusalem by some more fortunate successor.

In the wonderful medieval collection of our great National Museum there is to be seen, for instance, the original silver heart-case of Sir Henry Sidney, the father of the heroical Philip: if memory serves, Sir Henry died in 1596 (and well within the spacious days of the great Elizabeth). A yet more famous example of the custom is that of the heart of Bruce, which, as the story goes, was being conveyed in the heart-case when its bearer, the ill-fated Douglas, was slain in battle in Spain, on his way to Palestine.

W. W. Skeat

« A modern instance of this is recorded in Ernest Oldmeadow's *Life of Cardinal Bourne* (Vol. 2, p. 342). Cardinal Bourne died on 1 Jan. 1935, and his burial took place at the foot of the Altar of the "Galilee" in the Chapel of St. Edmund's College, Ware, Herts, but, his biographer states, "in obedience to a death-bed wish of the Cardinal's, his heart was placed in the chapel at Womersley [Surrey], the seminary which he had once ruled and always loved." A mural inscription runs:

Franciscus Cardinalis Bourne  
Seminarii hujus primus Rector  
Cor praebebat mortale  
in pignus immortalis amoris  
Obiit Kal. Jan. AD. MCMXXXV.

Reginald B. Fellowes

« *EARLY REPRINT MAGAZINES* (4:172 *et al.*). A selection of excerpts from the American press for the year 1805 was published in Baltimore in 1806; it was called *Spirit of the Public Journals; or Beauties of the American Newspapers* and was edited by George Bourne. This was, admittedly, not a "periodical," but in view of the fact that a few of the earliest eclectic magazines (i.e., those which actually announced themselves as such) were only semiannual, it would not seem unreasonable to suggest that possibly these reprint annuals were forerunners of the eclectic magazine. Bourne's *Spirit* was evidently set up in imitation of the British collection called *Spirit of the Public Journals*, which was first issued in 1797 and had a fairly long survival. The British publication, in turn, identified itself as a borrowing—in idea—from *L'Esprit des Journaux*, "a French book of a nature somewhat similar" (founded in 1772).

Mott's *History of American Magazines* (Vol. 1, pp. 130 ff.) relates (by implication, at least) the "real eclectic journal in America to the nature of our earliest magazines, of the period 1794-1824; these were, either entirely or in part, extracts from British periodicals, because of the fact that original material was not to be had. Mott states that it was not until the "wholly original magazine had become common in America" that the cream-of-the-crop promises began to appear; and he gives Enos Bronson's *Select Reviews and the Spirit of the Foreign Magazines* as the pioneer journal in this field. *Select Reviews* ran from 1809 to 1812, and afterward became the long-lived *Analec-tic*. It was in 1812 that Washington Irving assumed the editorship of *Select Reviews* — at the request of Moses Thomas, Philadelphia bookseller, who had just purchased the magazine. Thomas offered Irving \$125 a month, and this Irving considered "handsome pay." (As a matter of fact it was not too bad for what Irving himself called "an amusing occupation," one without "any mental responsibility of consequence," a task for his "idle hours.")

A. T.

« TWICE-TOLD TALES (4:126 *et al.*). The "Funny Coincidence Department" in the *New Yorker*, April 21, 1945, (p. 46) yields a tale in point.

A cool and suavely dressed matron got on a crosstown bus the other morning and started off wrong by offering the driver a ten-dollar bill. Then, when she finally managed to dredge a nickel up out of her bag, she didn't know where to put it. It hardly came as a surprise when she

confided to the driver, "I've never been in one of these before, you know." Looking indifferently at this lamb sacrificed on the altar of civilian shortages, the driver said, "We ain't missed you none, lady."

Bennett Cerf, in the *Saturday Review of Literature*, March 3, 1945, wrote:

The problem of getting to Radio City, or any other place in the theatrical district, grows more difficult daily. One bejeweled and ermine-coated dowager, opera bound, despaired of getting a taxi, and condescended to travel by BMT. As she swayed on a strap, she remarked loudly to her escort, "This is the first time I've been on this smelly subway in twenty years." An old man seated near her informed her gravely, "Lady, we've missed you."

S. S. L.

« PRINTERS' TERMS IN THE ENGLISH LANGUAGE (4:158 *et al.*). Under "Dish" the several Oxford Dictionaries make no mention of the printers' word "dist," but derive the colloquial use of *dished* "from the notion of being done, and dished," as food is. So my suggestion [*AN&Q* 4:109] must be withdrawn.

W. W. G.

[From *Notes and Queries*, May 19, 1945, p. 218. When *AN&Q* reprinted the paragraph to which W. W. G. refers, the initials "L. S. T." appeared beneath it; this was our error.—*Ed.*]

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"Legitimate" questions which are not published will, if accompanied by a self addressed stamped envelope, be given as much attention as possible.

# A Journal for the Curious

**NUMBER 3**

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*Walter Pilkington\* and B. Alsterlund*

\*With the Army Air Forces

## Notes

*"Snapping & Stretching": A First-hand Account of Gum in its Infancy*

DOZENS of articles have been written about the "early history" of chewing gum. We are not eager to run the figure higher. The truth is, however, that if one were to make a single pile of all these popular accounts of chewing gum as we know it today, and read down through the stack, about four constants would emerge—Thomas Adams, General Santa Anna, Staten Island, and some lumps of chicle—and along with them a mass of variables.

Thomas Adams (Sr.), whose position in this "equation" appears rather secure, had seven children; and of them Horatio—the third son and now ninety-two—is the only person living today who had a real and active part in the production of those first weird penny balls of chicle gum. We have asked him to give his version, and here it is, almost verbatim:

"In 1869—I was then sixteen—we lived on Palisade Avenue near Hoboken Avenue in Jersey City Heights, New Jersey. My father was engaged in the wholesale glass business, with headquarters on Cortlandt Street, in New

York. General Santa Anna, who had fled to the United States, had settled for a while on Staten Island and had brought with him at least one secretary, and possibly more. At any rate, one Rudolph Napegy, who was attached to the General in this capacity, traveled regularly between Staten Island and Manhattan. Now in those days the Staten Island ferry docked at the foot of Liberty Street, just one block from my father's shop, and Napegy, on his way to the ferry one evening, was attracted by something in the window and came in to make an inquiry. This was the beginning of a series of pleasant visits. At some point in the course of one of their conversations my father told Napegy a little about his work on a number of inventions. (From 1865 to 1869 Father had devised several things. Most of them were gadgets that brought him little or no return, but two of his inventions did come into rather wide use—a burner for a kerosene lamp and a feed bag for horses.) The next time Napegy called he left with Father several lumps of chicle, and told him that he himself thought it might be used to adulterate rubber (then about four times as costly as chicle). Father was taken with the idea, got some of his friends together (among them was a chemist), and for about two months every effort was made to produce an adulterant, but without success. (Perhaps it should be added that my father *was* acquainted with the General—and visited him on several occasions—but so far as the chicle itself as concerned, the story runs exactly as I have given it.)

"Very shortly after the rubber notion had been completely abandoned, Father happened in a drugstore on Newark

Avenue, Jersey City, one day, and while he was there a little girl came in and asked for some chewing gum. When she had left Father asked the druggist if there was much sale for that paraffin gum. "No," he replied, "there isn't, it's pretty poor gum." Father at that moment was thinking of how often, during the chicle experiments, some of the men had broken off a piece and chewed it. And so he asked the storekeeper if he would be willing to try out an entirely new kind of gum; the druggist agreed. That evening, my father and I, working quite alone, took some of the chicle, put it into hot water, and left it there until it was about the consistency of putty; then we wet our hands, rubbed and kneaded it, and finally rolled it into little balls. Two hundred of them, no longer brownish black (the color in the lump) but a kind of greyish white. We sent them to the druggist and were told a few days later that they were selling well at a penny a ball.

"Father felt certain that he had something worth risking an investment on, and he got Napegy to import five thousand pounds of chicle from Mexico. He rented quarters on Palisade Avenue near Newark Avenue (Jersey City) and manufacture began there. Oddly enough, George William Loft, the man who was later to make a fortune on confections, had a candy store right next door.

"It soon became evident that rolling the balls by hand was a costly procedure and Father got hold of a machine that would run the chicle out in long, thin strips; these were then marked for breaking at given lengths by a tooth-like attachment. The strips were kept behind the counter and penny lengths were snapped off as the youngsters came

in to buy. But until this device was available, the gum was shipped out in the form of unwrapped balls—one or two hundred to a box—and the labels on the boxes read "Adams New York Gum—Snapping and Stretching."

"We moved from Jersey City to Brooklyn in about 1876, and Father set up his New York plant—at 58-60 Vesey Street. (It was in the doorway of this establishment, by the way, that William Dennett, a highly religious man who not long afterward became the proprietor of a popular eating house at 12 Ann Street, made his humble start as a caterer. Beside him was a huge bowl of lemonade, and he would call out his wares with a good deal of lustiness. His drawing-card, in the restaurant business, was hot cakes, and I believe that he succeeded in setting up a prosperous chain of eating houses on the basis of his success in that line.) Our second address in New York was 77 Murray Street.

"Many of the amusing things that must have happened during those early years I've forgotten, but I do remember one that meant a good deal to me.

"In a small dark room in the rear of Stewart's Liquor Store, a very fashionable drinking place on Warren Street, I noticed, on one occasion, a simple poster bearing two euchre hands crossed and beneath them were the words "Which Hand Wins?" Euchre was then, of course, immensely popular. It occurred to me that there might be a certain provocativeness in this kind of representation, and so we sent a lithographer over to make a reproduction. Almost immediately these hands began to appear on the wrappers of Adams' "Tutti Frutti." Placards bearing the



same figure were strung up on Broadway. It was, if you like, the beginning of a kind of sales drive, one of the few we ever attempted. But the major outcome, from my own point of view, was my acceptance as an official member of the firm. Thomas Jr., the oldest of my three brothers, had been "in" for some time. He was a salesman in the wholesale tailors' trimming business when the gum venture was very new, and he used to make the rounds of drug and candy stores after his regular work was over for the day. He covered territory, for a time, as far west as the Mississippi, and so had a considerable range in marketing the gum. John D., the second of my older brothers, was also associated with the firm; Garrison B., my younger brother, was not."

Horatio Adams, who supplied the above account, is the son of Thomas and Martha Dunbar Adams; and he had, besides the three brothers mentioned, three sisters. It is evident that the elder Adams was no "piker." He had been left an orphan at the age of nine and had even then learned to make the most of his time. In the late fifties he had worked a fair amount with the daguerreotype; and when, in 1861, he found himself beyond the draft age, he volunteered and spent much of his time taking pictures of the men in uniform—to be sent home, of course, as mementos. Several hundred of his Civil War photographs were destroyed at a fire at Belgrade Lakes, Maine, only a little more than a year ago.

[The firm of Adams & Sons Company, with a half dozen other major gum manufacturers, became a part of the American Chiclé Company in 1899.]

Naturally enough, Adams was not to hold the field alone too long. There is perhaps a little irony in the fact that one of the first to slip into the industry was a man whose success was dependent upon an innovation that Adams himself had already tried and had set aside. The newcomer was Dr. E. E. Beeman, a Cleveland druggist who had begun the manufacture of pepsin about 1877. According to what may now be something of a legend, it was a bookkeeper or secretary in the Beeman Chemical Company—her name is variously recorded as "Jane Harton" or "Nellie Horton"—who one day suggested to Dr. Beeman that "since so many people bought pepsin for indigestion and chewing gum for no particular reason," it might be worthwhile to try combining the two. In the end this idea was the making of a profitable enterprise. An authoritative account of how Dr. Beeman's product was marketed has not come to our attention, but we have it on indirect report that the pepsin gum moved slowly at first probably because it came in round tablet-like pieces and was packed in round tins, all in all a little too medicinal in appearance. Before long, however, it took the stick form and enjoyed an excellent sale.

Another Cleveland name belonging to about the same period is that of William J. White, who was the first to offer a peppermint-flavored gum. This was originally marketed as "Yellow Band" and soon afterward became "Yucatan," a very popular brand, particularly in the Middle West.

Jonathan P. Primley, of Elkhorn [?], Indiana, was the first to conceive of a fruit-flavored gum. The dates on this are not too clear, but if Horatio Adams'

memory is correct on the euchre hands (*see above*), then Primley's contribution may have been made in the early eighties. In any event, before gum could be graced with a flavor the problem of sweetening it had to be mastered; for it had been found impracticable to flavor the plain chicle—sugar, however, acted as an amalgamator.

Whether John Colgan of Louisville was manufacturing a chicle-base gum before the Clevelanders made their bids is still an undetermined point. We have it on Horatio Adams' word, however, that Colgan's "Taffy Tulu" was an excellent gum and made a good name for itself.

In the very year in which Adams began his production of hand-rolled chicle gum, a proposal which might have altered the history of the whole industry was made by one William F. Semple, a dentist, of Mt. Vernon, Ohio. It is recorded that on December 28, 1869, he took out a patent making a claim for "the combination of rubber with other articles in any proportion adapted to the formation of an acceptable chewing gum." Yet the details of Semple's venture seem to be quite inaccessible, and there is no good reason for assuming that he ever perfected a chicle gum. By popular report he was both industrious and frugal and is remembered in Mt. Vernon for his "painful extractions" and his "midnight ramblings with a small dog."

It is a well-known fact that man has chewed on something or other for centuries, and the word *chewing gum* in this note applies only to the modern, chicle-base commercial product. The two immediate forerunners of this kind of gum, however, would seem to warrant some

kind of examination here. The Portland Public Library—drawing on material in its own files as well as the *Genealogical and Family History of the State of Maine* (1909), compiled by George Thomas Little, and *Portland Past and Present* (1899), by C. Bancroft Gillespie—has given us information on the beginning of the spruce gum industry and a few facts on the paraffin gums.

John Bacon Curtis (1827-1897), a native of Hampden, Maine, was employed for a time as a swamper in the woods. Here he was tempted with the notion of gathering spruce and selling it as a gum. His father discouraged him, but his mother thought he should give it at least a try. Just at this time the family moved to Bangor, and it was there "over an old Franklin stove in the kitchen" that the first lot of spruce gum was made. When he had a batch large enough to market he took it to Portland, and was two full days in finding a single buyer. Until 1848, so it is said, this gum business "did not afford employment enough for two," and in 1850 the younger Curtis went on the road as a peddler while his father handled the manufacturing end at home. In his first year, covering virtually all of New England, he collected \$6,000. Meanwhile the production job grew larger and became more than the older Curtis could handle alone. He hired men to go into the woods, remove the gum from the trees, take it to Bangor, cleanse it, and box it. "State of Maine Pure Spruce Gum" was on the label of the first commercial box. Just when the firm known as Curtis & Son came into existence is not clear, but it was evidently about 1850. Within a very few years the business had outgrown the

fifteen-foot-square room and about 1852 the move to Portland was made. Before long Curtis & Son was buying ("recklessly," said some of its competitors) as much as ten tons of spruce in one shipment; by this time the large three-story plant, employing two hundred persons, was turning out 1,800 boxes of gum a day. The older Curtis died in 1869, but the firm remained Curtis & Son for some time; it was eventually acquired by the Sen Sen Chiclet Company and in turn by the American Chiclet Company.

The four earliest spruce gums manufactured by the Curtis firm (about 1850) were, according to *Facts About Chewing Gum*, a pamphlet distributed by the American Chiclet Company: "Yankee Spruce," "American Flag," "Trunk Spruce," and "200 Lump Spruce."

Records seem to indicate that paraffin gum came in well after the novelty of the spruce variety had dissipated. Spruce gum is still with us, even today. We are told that the Shaker Colony at Sabbath Day Lake, Maine, makes and sells it at the present time; the same may be true of a firm in Monson, Maine. "White Mountain," according to Horatio Adams, was the best and most widely sold of the paraffin gums. He remembers it as a stick about three inches long and half as thick as a lead pencil, wrapped in colored tissue paper. Three other (paraffin) brand names belonging to the fifties are: "Licorice Lulu," "4 in' Hand," "Sugar Cream," and "Biggest and Best." Obviously "Rose Mastic" and "Mastic Hearts" were mastic gums. But "Common Stick Gum," "Tin Foil Gum," "Motto Gum," and "Forest Gum" must be taken on faith.

## The Thumbtack

*[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]*

ANTI-FASCISTS OF GERMANY: designation for what is presumed to be the first political party in American-occupied Germany to receive military government sanction; headed by Syrius Eberle, who claims a membership of 4,000 (AP dispatch from Dachau, Germany, June 14, 1945). † † † BOOT HILL: Hill 89, last stronghold of the defeated Japanese Army on Okinawa; so called by Col. M. M. (Mickey) Finn, commander of the Thirty-second Regiment of the Seventh Division, because so many booted Japanese toes could, in the last stages of the fighting, be seen sticking up from the soil. † † † GENERAL "S. Bosyr": chief of the Czechoslovak military mission in Britain, self-identified, on June 4, 1945, as Bruno Sklenovsky, a former colonel on the Czechoslovak General Staff, who had been eagerly sought by the Germans throughout the war (he was the builder of the Czech defense fortifications, which included the Sudetan Line, made with French aid and regarded by the Nazis as a possible guide to the construction of the French Maginot Line).

FIDO ["Fog Investigation on Dispersal Operation"]: a device for "burning" the fog off British airfields in order to facilitate "round-the-clock" bombing of Germany; the fog was driven off in six minutes by the heat of oil burners strung along the runways, and would close in over the field again as soon as

the burners were turned off (AP dispatch of June 11, 1945, Puerto Rico *World Journal*). **FLYING GRANDMA:** Mrs. Maude S. Rufus, of Ann Arbor, Michigan, who died in Washington, Pennsylvania, June 20, 1945, when her plane crashed on a take-off; she began flying eight years ago, when she was fifty-six, and had 1,200 hours of flying to her credit. **FRAT BAIT:** candy, chewing gum, and cigarets in the pockets of American and British soldiers in (European) occupied zones; one of the factors hastening the relaxation of the non-fraternization rule for Allied troops in Germany and Austria. **IRON WOMAN OF THE FLEET:** nickname given to the aircraft carrier "Cabot" for her run of 225,000 miles of operations in the Pacific; she has an amazing battle list, and during her most recent encounter with remnants of the Japanese fleet her Avenger pilots sent three torpedoes into the enemy battleship "Yamato," sunk off the southern tip of Kyushu. **MAP:** maximum average price [regulation] (OPA).

**NANSEN STATUS:** recently granted by the French Government to Spanish political refugees within its borders (obviously similar to the passports issued by the League of Nations to White Russians at the time of the Russian revolution); the French passports give Spanish Republicans the right to stay in France without reporting to their consulates, which are operated by pro-Franco officials. **SEMI-POSTAL STAMP:** a stamp sold at a price higher than its postage value, with the difference going to some designated fund; recently disclosed as one of the means whereby Hitler amassed untold sums for his own personal use (one denomination, a six-

pfennig stamp, bore a twenty-four pfennig overcharge). **SWING ROW:** Fifty-second Street, between Fifth and Sixth Avenues, New York City, taking in such famous spots as Leon & Eddie's, etc. **TRYLON-AND-PERISPHERE DESIGNER:** J. André Fouilhoux, well-known architect, who was killed on June 20, 1945, in what police believed to be a fall from the roof of the Brooklyn building he was inspecting; he was born in Paris, educated in France, and had come to the United States in 1903.

## Querías

» **DANKO.** Giovanni Papini's *Stroncuture* has chapters on well-known literary figures such as Croce, D'Annunzio, Cervantes, etc. The final chapter, written in 1916, is devoted to Danko, and Papini even quotes several of his lines.

Danko, according to Papini, was a Nigerian Negro who came to this country in 1902, became a tramp, was a friend of Jack London, was jailed in Kansas, and from 1907 to 1915 wrote enough in his native language, Fulah, to fill ten large volumes. A novel, which Papini calls *Il Passo del Rinoceronte*, is said to have been translated into English; I have looked for it under every reasonable title-in-translation and find no record of it. A volume of lyrics, in English, called *Natural Songs*, was reputedly published in Philadelphia in 1915; yet I have found no trace of this book either. An essay—on the soul of the Negro—that was supposed to have appeared in *Harper's* has been long searched for and is still "missing." An American named Harry Clarence is held

to have written a biography of Danko; but neither the author nor his book has come to light.

Who is, or was, Danko? and where are his published writings?

DeW.

» "TAKE TWO CHAIRS." In the *Highway* (the journal of the Workers' Educational Association) for March, 1945, Professor R. H. Tawney attributes to the late Archbishop of Canterbury the retort "Take two chairs," supposed to have been made to a caller who was indignant at being asked to wait a few moments for an interview, though, adds Professor Tawney, "it may be apocryphal." Mr. E. F. Hurt, on the other hand, connects it with another and earlier archbishop. "I first heard this story from my mother," he writes, "about the year 1900, applied to the late Archbishop Tait with whose family she was brought up. As confirmation of this, the same story was repeated to me later by Mrs. Davidson, the wife of Archbishop Davidson, who was herself, of course, the daughter of Archbishop Tait and an old friend of our family."

A third candidate—Henry Labouchere—appears in a letter to the *Sunday Times*, 4 February, 1945. I myself heard the story about twenty-five years ago, when it was told me by an elderly person who declared that he had heard it in his youth. It was, if I recollect rightly, an archbishop that he attributed it to, but not Archbishop Tait. Is there any reliable evidence (a) whether the story is genuine, and (b) if so, who was the originator of this *bon mot*?

Frederick T. Wood

[From *Notes and Queries*, June 2, 1945, p. 236.]

» PRIDE, PROMISE, AND PUBLICITY. I should like to know how common is the practice—on the part of commercial organizations or civic groups—of making some public guarantee designed to spread faith in the desirability of a particular region. The only illustration I can give at the moment is the offer made by the *Evening Independent* of St. Petersburg, Florida: that the paper will be given away every day on which the sun fails to shine up to press time.

I suppose that a scheme of this kind is more common in places that rely largely on the influx of seasonal visitors. Or is it quite independent of this approach? What are some of the other traditional offers?

I. L. Mc.

» ODD CREMATION INSTRUCTIONS. About a year ago it became known that George Bernard Shaw had given instructions on the disposal of his ashes—they are to be mixed with those of his wife. In a comment on this request, the *Manchester Guardian* (August 5, 1944) said that it was "among the uncommon directions for cremation, according to the secretary of the Cremation Society, though by no means without precedent." Sea-loving folk, as the *Guardian* pointed out, often want their ashes to be scattered on the water. But other specific directions of this kind are less easy to recall. Perhaps the literature on this subject is of too personal a nature to become the subject of any open discussion, yet parts of it might be of general interest. What has been written

about some of the less common instructions?

W. T.

» THE DEEP SOUTH. I should like to know under what circumstances the phrase "Deep South" was first used. And by what date had it become part of common terminology?

The more likely reference sources give no indication of its origin. The *DAH* defines it as "the tier of states stretching from South Carolina to Texas," but there is no hint as to when this region became so designated. One might assume that the name did not come into existence until the noticeable rise of the cotton industry in the mid-nineteenth century, yet it may have been earlier than this. What are the notes on the phrase?

Edward Dellett

» ICE CREAM. There is a description of a Cambridge market, about 1820, on page 41 of Catherine Drinker Bowen's *Yankee from Olympus*. And in it one finds a mention of ice cream, the "new confection from Boston . . . so delicious and so dear to buy." Evidently the "new" is only relative; according to the *DAE*, the delicacy was served at Annapolis, Maryland, on Saturday, May 19, 1744 (reference comes from the *Journal* of William Black, published in the *Pennsylvania Magazine of History*, Vol. 1, p. 126). And the *OED* cites "Iced Cream," the earlier form of the name, from the *London Gazette*, No. 2383/2, 1688.

It would be easy enough to suspect, in view of this evidence, that ice cream got its introduction, so far as Americans are concerned, in the Pennsylvania and

Maryland regions and came to Boston later on. But the records are so slight that such an assumption would be hardly a safe one. How much is known about this dessert or confection in the form in which it was served in the eighteenth century? And is there any certainty as to the region in which it was first popularized?

C. C. L.

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« A PARODY OF THE "INSCRIPTION ON DR. FRANKLIN'S STOVE"? [*s.v.* "Charles Brockden Brown's First Published Poem" (1:19)]. The odd substitution of "Washington"<sup>a</sup> for "Franklin" in Brown's "first published poem"—which Harry Warfel annotated in the May, 1941, issue of *AN&Q*—becomes only further complicated by the suggestion, if I may make it, that Brown was probably merely parodying a five-stanza lampoon of the pro-British clergyman Jonathan Odell (1737-1818). Odell's verses have been several times reprinted, usually bearing the title "Inscription on Dr. Franklin's Stove" or "Inscription on a Curious Chamber-stove," and from all that can be learned they were written in 1776 (this is the date assigned to them in *The Loyal Verses of Joseph Stansbury and Doctor Jonathan Odell*), antedating Brown's version by about thirteen years. Brown's piece was confined to four stanzas; Odell's ran to five. There is a parallel of figure throughout, but the most obvious sim-

ilarities occur in the first and last verses. From Odell (referring, of course, to Franklin):

Like a Newton sublimely he soared  
To a summit before unattained  
New regions of science explored  
And the palm of philosophy gained.  
From Brown (reputedly written for Franklin's tombstone, but the "blundering printer" is said to have substituted "Washington" throughout):

The shade of great Newton shall  
mourn  
And yield him Philosophy's throne,  
The palm from her brow shall be  
torn,  
And given to Washington alone.

Odell's last verse:

Let candor then write on his urn,  
Here lies the renowned inventor,  
Whose flame to the skies ought to  
burn  
But inverted descends to the centre.

And Brown's last:

Let candor then write on his tomb,  
Here America's favourite lies;  
Whose soul for the want of due room,  
Has left us, to range in the skies.

I believe it will be conceded that Brown did not improve on the original of Odell, whose bitterness toward the colonists was severe enough to cause him to be placed on parole in July, 1776 (it is said that the issue was brought to a head when some British prisoners were found singing Odell's ballads attacking the American position).

Quite arbitrarily I have referred to these verses as "Odell's," and for two reasons: first, I am not primarily concerned at the moment with establishing their authorship, a point on which there are still differences of opinion; and secondly,

the evidence against this ascription is not too clear. In the Smyth edition of Franklin's *Writings* it is suggested that the more likely author was, perhaps, Hannah Griffiths, since they were found among her manuscript papers in the Ridgeway Library in Philadelphia—yet it appears more than possible that Miss Griffiths had merely made her own copy of the poem. The fact that Edward Oxnard (1746-1803), a Loyalist and presumably not unknown to Odell, wrote the poem out in full in his diary and credited it to Odell would seem to point away from any other ascription.

A. B.

« "MOANING MINNIE" (5:23). I should like to add a line or so to the "Thumb-tack" comment on this point.

Last year I was stationed for four months at an Army post in Berkshire, England, where the vicar of the parish referred to an air raid alarm as a "Mona" and the all-clear signal as "Clara." The first, I believe, was so named because the alarm was greeted with a moan; and the name of the all-clear signal is self-explanatory.

Gilbert H. Doane

« WOMEN'S ALIASES IN GOVERNMENT SERVICE (4:138). I wonder if the notion that women in the middle of the last century appeared on the Federal payroll under the name of a male relative might not be a distortion of a statement made in a pamphlet called *Women in the Federal Service*, issued by the Civil Service Commission in 1938. In the course of an explanation of the scarcity of reliable early records on this subject, it is explained that on those

payrolls that have been preserved and are still accessible there is a further difficulty, for the "anonymity of a surname preceded by one or two initials makes it impossible to determine whether the employee was a man or a woman."

Several paragraphs in this same publication are given over to the work of Clara Barton in the fifties, and it is stated that no record of her alleged appointment to a full clerkship at a salary of \$1,400 has been preserved. This statement was evidently intended as a kind of comment on an excerpt from a letter that Miss Barton wrote in 1886, referring to about the year 1857, printed in Percy H. Epler's *The Life of Clara Barton* (N. Y., 1915, pp. 25-26):

After some rest I was requested by the Commissioner of patents to take charge of a confidential desk. I accepted this and became as I believe the first woman who entered a public office in the Departments of Washington in her own name drawing the salary over her own signature.

I cite the paragraph here largely for the sake of the last two phrases, which might, I suppose, be taken as evidence that assumed names had been in fashion among women employees. On the other hand, Miss Barton may merely have been thinking of the contrast between her own duties and those of someone like Mrs. Ann Blount, post rider between Edenton and Indiantown, North Carolina, from 1794 to 1796, who, according to the Civil Service publication, "may not have actually performed the duties of post rider . . . but may have contracted for a substitute to do this work . . ." The two women, however,

believed to be the very first in Federal service are Miss Mary K. Goddard, said to have been postmaster at Baltimore as early as 1773 or 1774, and Mrs. Elizabeth Cresswell, postmaster at Charlestown, Maryland, during 1786 and 1787.

C. C. H.

« SOLDIER AND SAILOR "CLUBS" (4: 185. According to the *Puerto Rico World Journal*, June 11, 1945, a Winged Shoe Club has been formed by fighter pilots in Africa. Membership is limited to those who were shot down and walked "home" under their own power.

L. S. T.

« FIRST TINNED FOODS IN THE ARMY AND NAVY (5:26 *et al.*). Thomas W. Kensett first started packing foods in America in 1818, and one of his early patents, 1823, mentions the use of tin plate containers. William Underwood, possibly the most important pioneer canner in this country, began using tin cans in packing lobsters and salmon in 1839. For lack of more precise information, therefore, our guess is that the armed services probably used some foods in tin plate containers by about 1840 and may have obtained some at a still earlier date. The Navy might, possibly, have made purchases abroad before the production of these foods was started here in the United States.

Bruce W. Gonser

« Some excellent background material on this subject—referring entirely to French and British achievements—is to be found in an English publication called *Historic Tinned Foods*, issued by



the International Tin Research and Development Council. The book was originally five papers read before the Food Group of the Society of Chemical Industry in London on April 13, 1938, and published in the Society's *Chemistry and Industry* (Vol. 57, pp. 808-14, 827-36, 914-17).

Several of the experiments reported here have been referred to briefly in *AN&Q*, but the details are, I believe, of interest.

Nicholas Appert, of Massy (Seine et Oise), is credited with laying the real foundation for the modern canning industry. In the very late eighteenth century he was arriving at conclusions which were to govern all practice in this field for about a hundred years. He worked with meats, vegetables, fruits, and milk, and foods in all these categories were used experimentally by the French Navy in about the year 1806—with apparent success. In 1809 Appert was awarded a prize of 12,000 francs by the Bureau Consultatif des Arts et Manufactures; and in the year following appeared his famous work, *Le Livre de tous les Ménages ou l'Art de Conserver pendant Plusieurs Années Toutes les Substances Animales et Végétales*.

Appert's containers were stout glass bottles, securely "stoppered" before heating. In 1811, John Hall, founder of the Dartford Iron Works, and his associate, Bryan Donkin, inventor and Fellow of the Royal Society, were experimenting with a process said to have been clearly based on that of Appert. It is not, according to this account, known just how this transfer came about, since the records of the firm of Chevallier-Appert, which still flourish (or did, in 1939) in Paris, bear no

evidence of it. Moreover, a history of the Hall firm cites payment of 1,000 pounds for a "French Patent by a Chemist named Appert"—yet it has been found that there was no patent. (Two English patents issued in 1810—one to Augustus de Heine for iron containers and the other to Peter Durand for tin—were not concerned with commercial canning.)

It was after a year of experimentation—and many failures—that Donkin and Hall sent tins of preserved foods to Navy and Army authorities for trial. During 1813 and 1814 very favorable report had come in on a number of shipments. The authors cite a letter dated April 30, 1813, from a certain Culling Charles Smith, writing on behalf of Lord Wellesley, who stated that his Lordship found the preserved beef "very good"; and, they note, "it was perhaps a little tactless for this amanuensis to add that his Lordship could not write himself owing to his being so much indisposed."

About forty years before any of these canning efforts had begun to bear fruit, a "portable soup," in the form of a cake and with much the appearance of hardened glue, had been placed on the market. Captain Cook is known to have carried some of this on his voyage round the world in 1772-75; he added the necessary water, mixed pease flour with the liquid, and found it a valuable food for sick sailors. A piece of this "desiccated clear broth," believed to have been part of Cook's stores, was analyzed only a few years ago, and its composition was almost exactly what contemporary descriptions of it had indicated.

B. W. G.

« TWICE-TOLD TALES [*Correction*: Two lines were dropped, unfortunately, from the reply appearing under this heading on page 32 of the May issue. Insert, immediately before the block beginning *A cool and suavely dressed matron*, this explanatory sentence: *The New Yorker itself ran the following paragraph in its June 12, 1943, issue: —Ed.]*

« For another anecdote, already assigned to several famous archbishops, see query (*ante*) headed "Take Two Chairs."

F. K. W.

« A FEW ADDITIONS TO THE LANGUAGE OF KEEPING THE PEACE (4:116). These entries should be filed into the earlier list:

BLOW-OFF. The moment when confidence men actually take the money from the victim.

BOODLE. A stack of money, usually one-dollar bills, with a bill of large denomination at the top and at the bottom.

COLD DECK. A deck of cards in which the hands have been fixed.

CONK [or CONKY]. Adjective applied to a victim who gets wise to a confidence game.

DUKE MOB. Confidence men who slip a "cold deck" into a game to win a victim's money.

FIXER. Member of a "con man" mob who is assigned to a particular town and is responsible for "fixing" that town.

INSIDE MAN. The individual whose pocketbook is found by the steerer in a con game and who has the information that will win any racing bet.

PAYOFF. A con game wherein the race or the stock market is used to take the victim's money.

POINT-OUT. The actual pointing out of the inside man in a con game; steerer will claim to have seen, met, or read about him.

ROUND-UP or TIGHTENER. Term used by con men for an act or gesture to convince the victim of their good faith and to remove any suspicions.

SNEAKING. Playing for a victim in a town which is not fixed.

STEERER. The man who always contacts the victim in a con game.

STORE. A fixed town; also, a brokerage establishment or a bookie's office where con men operate.

SUCKER. Term used by con men to describe their victim.

TIED UP. Term used to describe the victim in a con game after he has actually gone to get his money.

WALLING. Showing the victim a legitimate brokerage office or a place in which straight horse race bets are placed but which has no connection with the con game.

L. S. T.

« COMMUNITY KITCHENS (4:87). Possibly the article in "a recent issue of *Country Life*"—cited in a query in *Notes and Queries*, June 2, 1945 (p. 236)—will yield a description of the ovens your reader asks about. Admittedly this is not *New England*, but the nature of the oven and something of the methods might be explained. The bakehouse referred to operated in the village of Papworth St. Agnes, Cambridgeshire. The (*N & Q*) inquirer mentions a similar communal kitchen in "the remote Warwickshire village of Whatcote."

G. S. H.

« AMERICAN NEWSPAPERS ABROAD (4: 160 *et al.*) The weekly Chungking edition of the *Shanghai Evening Post and Mercury*, "the first American newspaper printed in Free China," ceased publication on June 24, 1945. A front-page statement in the final number held that publication had become "clearly impossible in China under wartime censorship restrictions," particularly, it explained, when these go far beyond considerations of military security." Charles S. Miner, Chungking editor, said that military reports had been passed regularly, while political stories had failed to get through.

The first paper in this Chungking edition was set up, in a damp and musty dugout, by Chinese printers who had no knowledge of English. It appeared on October 31, 1943. Presses used were highly antiquated and both newsprint and ink were scarce and costly. Publication in Shanghai was suspended on December 6, 1941, but an American edition of it has appeared since January, 1943, in New York; this, it is announced, will be mailed to subscribers who wish it, but will be subject, of course, to the "operations of Chinese censorship."

H. H. S.

« FOURTH ESTATE ABOARD AMERICAN SHIPS (5:12 *et al.*). The question raised on page 164 of the February issue—i.e., whether or not a Union or Confederate vessel during the Civil War issued anything that could be called a ship's paper—is no nearer solution, so far as the American Antiquarian Society's collection is concerned. I have made considerable search, here

and elsewhere, for a paper that could qualify, and have found nothing.

As for ships' papers in general, we have a sizable collection, both Navy and steamship. Those issued aboard steamships number about twenty. About eleven of the Navy group seem to be base or Navy-yard publications; the rest appear to have been issued aboard ship and are given below; only two are duplications of titles listed in *AN&Q* [4: 163, 179]. (Dates given are inclusive only—I have not specified the separate issues included.) [It has been suggested that the "Mark, Model" serial indication is a borrowing from the method used in identifying a particular type of manufactured piece, such as a gun or torpedo. But the "Group, Flash" marking still lacks an explanation. —*Ed.*]

*Arklight: (occ.)* on board U.S.S. "Arkansas"; August 18, 1928 (Group 2, Flash 12) — February 14, 1931 (Group 8, Flash 4).

*Asiatic Four Stacker: (occ.)* Squadron 15, U. S. Asiatic Fleet; Manila, P.I.; (Vol. 2, Piece 4: Nov. 16, 1929).

*At 'Em Arizona: [?]* aboard U.S.S. "Arizona"; (Vol. 7, No. 23: November 29, 1928).

*Big U.: [?]* on board U.S.S. "Utah"; Montevideo, Uruguay; (Vol. 1, No. 8: Dec. 9, 1928).

*Bounding Billow: (occ.)* aboard U.S.-F.S. "Olympia"; Manila, P. I.; (Vol. 1, No. 5: June, 1898).

*Bull's Eye: (w.)* on board U.S.S. "Detroit"; (Dec. 21, 1930 [Mark 11-1] —Feb. 1, 1931 [Mark 11-6]).

*Colorado Look-out: (w.)* on board U.S.S. "Colorado"; (Oct. 24, 1925 [Mark 3, Mod. 38]; October 18, 1930 [Mark 8, Mod. 7]).

*Cub: (w.)* on board U.S.S. "California"; (Vol. 8, No. 6: Jan 5, 1929;

- Vol. 11, No. 42: October 17, 1931).
- Far Easter: (occ.)* Squadron 15 and 5, U. S. Asiatic Fleet; (Jan. 4, Aug. 23-30, 1930; Vol. 4, Piece 1: May 1, 1931).
- Fighting Top of the U.S.S. Wyoming: (irr.)* on board U.S.S. "Wyoming"; (Vol. 1, No. 16: Mar. 2, 1929; Vol. 2, No. 19: Sept. 13, 1930).
- Hatchet: (d., incl. Sum.)* on board U.S.S. "George Washington"; (Feb. 21—Dec. 12, 1918).
- Huron Flashlight: (w.)* on board U.S.S. "Huron"; Shanghai, China; (Vol. 1, No. 19: Oct. 31, 1925).
- Keystone: (w.)* aboard U.S.S. "Pennsylvania"; published "by and for the crew"; (Vol. 2, No. 37: July 18, 1925; Vol. 6, No. 40: Apr. 20, 1929).
- Knickerbocker of the U.S.S. New York: (w.)* on board U.S.S. "New York" (Sept. 8, 1928 [Mark 8, Mod. 36]; Feb. 1, 1930 [Mark 10, Mod. 1]).
- La Valette Capstan: (irr.)* aboard U.S.S. "La Valette"; (Dec. 15, 1928; Vol. 4, No. 15: Dec. 31, 1929).
- Mississippi Bulletin: (w.)* on board U.S.S. "Mississippi"; (Vol. 8, No. 2: Jan. 12, 1929; Vol. 9, No. 33: Oct. 18, 1930).
- Northampton Deep: (occ.)* on board U.S.S. "Northampton"; (Sept. 7, 1930 [Mark 1, Mod. 5]; Mar. 28, 1931 [Mark 2, Mod. 4]).
- Observer of the U. S. Aircraft Carrier Lexington: (w.)* on board U.S.S. "Lexington"; (Vol. 1, No. 4: Apr. 7, 1928; Vol. 3, No. 40: Jan. 31, 1931).
- Pensacola Weekly: (w.)* on board U.S.S. "Pensacola"; (Vol. 1, No. 10: Dec. 13, 1930; Vol. 2, No. 4: Jan. 24, 1931).
- Pittsburgh Rambler [Rambler through Mar. 30, 1929, issue]: [sm]* on U.S.S. "Pittsburgh," Flagship Asiatic Fleet; (Vol. 2, No. 1: Dec. 8, 1928; December 25, 1930).
- Plane Talk of U.S.S. Saratoga: (w.)* on board U.S.S. "Saratoga"; (Mar. 16, 1929 [Flight 2, landing 15]; Jan. 17, 1931 [Flight 4, landing 6]).
- Rope-Yarn: (w.)* aboard U.S.S. "Salt Lake City"; published "for the crew"; (Vol. 1, No. 7: Aug. 16, 1930; Vol. 2, No. 1: Jan. 3, 1931).
- Sage Hen: (w.)* on U.S.S. "Nevada" en route to Honolulu; (Vol. 1, No. 15: Apr. 18, 1925).
- Salvo of the U.S.S. New Mexico: (w.)* aboard U.S.S. "New Mexico"; (Vol. 7, No. 21: October 5, 1929; Vol. 8: No. 9: Mar. 8, 1930).
- Star of the Sea: [?]* U.S.S. "Saint Paul"; (Vol. 1, No. 1: Feb. 17, 1945).
- Tennessee Tar: (irr. [?])* on board U.S.S. "Tennessee"; (Dec. 22, 1928, No. 386; October 13, 1930, No. 422).
- Texas Steer: (w.)* on board U.S.S. "Texas"; (Vol. 1, No. 9: Feb. 2, 1929; Vol. 2, No. 27: Feb. 21, 1931).
- Training Squadron Herald: (w.)* published every cruise on board U. S. Training Ship "Saratoga"; Newport, R. I.; (May 1, 1887 and Supp.).
- Walla-walla: (w.)* Marine newsweekly, 4th Marines, M.C.E.F.; Shanghai, China; (Vol. 3, No. 7: July 26, 1930).
- West Virginia Mountaineer: (w.)* on board U.S.S. "West Virginia"; (Sept. 1, 1928 [Mark 7, Mod. 24]; April 11, 1931 [Mark 4, Mod. 4]).
- Wigwag: (w.)* U.S.S. "Omaha" — at anchor; Guantanamo, Cuba; (Vol. 1, No. 4: Apr. 12, 1931).
- Yarnall Spun yarn: [?]* U.S.S. "Yarnall"; San Diego, Calif.; (Sept. 25, 1930 [Mark 1, Mod. 7]).
- Zoom: (w.)* Aircraft Squadrons, Battle Fleet; San Diego, Calif.; (October 27, 1925: Flight 3, hop 1).

Clarence S. Brigham

The background of the cover is white with several thin, parallel black diagonal lines running from the top-left towards the bottom-right. A solid black rectangular box is centered in the upper half of the cover, containing the title and subtitle in white text.

# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

JULY, 1945

VOLUME V

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*Walter Pilkington\* and B. Alsterlund*

*\*With the Army Air Forces*

## Notes

*The "Straw Hat" Theater:*

*Joseph Corr *

THE distinction between a theater that offers summer fare and a "summer theater" (in the present sense of the term) is largely academic. Today's historians of the American stage, with almost disconcerting harmony, would seem to link the small beginnings of the "summer theater" with the middle and late twenties, acknowledging, at the same time, that its influence remained slight until about 1931 or 1932, when Americans as a whole had begun to feel the effects of a bleak 1929. The factors involved in drawing these arbitrary lines are not without interest and are considered in the second portion of this Note. First, however, I should like to give a little substance to this proposal: that the notion of setting up a hot-weather theater to bridge a gap in the traditional calendar run is rather old, and that one of its deserving promoters has not been given an excess of attention.

On July 9, 1800, Joseph Corr  (possibly correct without the accent), a Frenchman who is said to have been a cook in the British Army during the

American Revolution and who afterward became an expert caterer, opened at his Mount Vernon Garden, a popular New York City resort at Leonard Street and Broadway, a "Summer Theatre." For it he had engaged "several principal performers belonging to the Park Theatre," who, for their introductory bill presented Garrick's two-act farce called "Miss in Her Teens; or the Medley of Lovers." In the roles of Capt. Flash and Capt. Lovewell were no lesser persons than "Mr. Jefferson" and "Mr. Hallam."

Corr 's adventures in theater management have never been deemed highly significant; and O. G. Sonneck, in his *Early Opera in America* (1915) was more generous than most of Corr 's critics when he credited the pastry fancier with fathering the "happy idea" of bolstering the theater's summer slump. Sonneck also mentions a very important aspect of Corr 's technique as a public servant. Even though the 1800 season was drawing to a close, he notes, Corr  had the wisdom to heed a complaint entered by several of his patrons; and at no small expense he raised the seats in his establishment in such a way as to dispose of the difficulties of "seeing on a level." In spite of these alterations the summer series of engagements, running something over two months, was evidently a profitable venture; and Corr  enjoyed the satisfaction of offering a nicely varied bill of comedy, opera, and pantomime.

Whether he had any experience in play production before 1800 is not too clear. Stokes's *Iconography*,<sup>1</sup> citing the New York *Daily Gazette* for April 26, 1791, states that Corr  on that date opened a theater at his hotel at 69

Broadway. But all details surrounding this departure are lost.

Just how a relatively unknown pastry cook made his "connoisseurship" way from food to the arts is something of a longer story and owes its beginning to William Dunlap, who was surely in an enviable position for setting down an authoritative account, with or without flourishes. He himself first saw Corré, he says, "with knife in hand and in the full costume of his trade, looking as important as the mysteries of his craft entitle every cook to look."<sup>2</sup> The Frenchman was in the service of one "Major Carew, of the 17th light dragoons," and "with 'fair round belly, with good capon lined,' [was] not unrelated to Hogarth's cook at the gates of Calais." This meeting, Dunlap explains, took place at Perth Amboy in the winter of 1776-77, when he himself was about ten and his father's house had been taken over. While Major Carew "occupied and *improved*" [Dunlap's italics] the upper part of the house, Corré "ruled below"—in the kitchen. A little less than a quarter of a century later both Dunlap and Corré were theatrical managers and Dunlap was afterward willing to admit that the Frenchman had made the better job of it.

Within three years of the incident to which Dunlap refers, Corré had opened his New York shop at "No. 529, facing Mr. Gaine's, Hanover Square," and offered "Pasty Cakes, Sweet-meats and Jellies."<sup>3</sup> He evidently made a good start; and a year later (January 10, 1780) announced an abundance of "superfine Flour," as well as "raisins, currants, Almonds, &c." Two years later he left Hanover Square for "No. 19 Wall Street," and in 1785 he made

still another change, this time to 52 Smith (William) Street, where he offered "anything in the confectionary way" and "genteel rooms for lodgers." In the spring of 1786 he took over the City Tavern, formerly Cape's, in Broadway.<sup>4</sup>

Fourth of July celebrations in Corré's day were not perfunctory obligations, and one may well imagine that he, on these occasions, was much more a Frenchman than a servant to a British officer. At any rate—assuming that "John Corre" represents an error in the contemporary records, which surely it must have been—his account for entertainment furnished the Corporation of the City of New York on July 4, 1786, included along with handsome sums for punch and wine a ten pound charge for "wine glasses, tumblers, decanters, Bowls, plates, Windows, Bottles, and pewter mugs Broken and missing." Again, a year later, he was one of the principal hosts of the day and served up an elegant dinner in honor of an impressive military assemblage.

It was at this juncture that he moved into a field, which sixty or seventy years later might well have been prohibitively Barnum's own. Indeed, in several respects, there is more than one parallel between the cook and the incredible showman. Both had an omnipresent consciousness of the importance of one's "public" in all senses of the word. And both—to obviously varying degrees—had an idea of the art of arousing what could only most inadequately be described as active curiosity. But to return to Joseph Corré's venture of July, 1787, at the City Tavern, 115 Broadway: one John Brenon, "from Dublin," was billed for a performance that



included not only the "curious and Ingenious Art of Dancing on the Slack Wire" but "various Feats of the Dexterity of Hand."<sup>5</sup> Moreover, said Corré's announcement, Brenon could cure the toothache—"without drawing." "No Cure no Pay" was his guarantee; and "For the Poor Gratis." During the spring of 1788 Corré became host to the "celebrated Italian Balance Masters," not otherwise identified.

On June 10, 1788, he begged for a "continuance" of public "favours" at his new establishment at No. 28 Wall; and it would appear that his followers were not unwilling to move about, for there was no evident let-up in his activities over the next five years. On March 10, 1794, he distinguished himself by arranging a "collation" at his hotel at 69 Broadway—to commemorate the "glorious account lately received of the recapture of Toulon."

It is easy to see that Corré was not doing all of his cooking over one burner. In the fall of 1794 he petitioned for the privilege of "erecting a small Building on the north End [of the Battery] for vending small Drinks & Fruits." Four years later he was holding "Grand Concerts" and exhibiting "Transparent Paintings." The step from these exploits to the setting up of a theater seating five hundred was not tremendous.

Oddly enough, toward the end of his first (theatrical) season, in 1800, he placed the "Mount Vernon Theatrical Garden" for sale, explaining that he intended to "retire from public business." Whether by good or bad fortune, he did not quit the field, and in 1801 his season opened late yet with éclat and with no dearth of prominent players. It was during this summer, more-

over, that Corré ("Monday, Wednesday, Friday") got much unsolicited publicity because of an occasional conflict in performance schedules between his Garden and the Vauxhall Gardens of Joseph Delacroix ("Tuesday, Thursday, Saturday"). Vauxhall was figuratively if not literally within earshot of Corré's establishment on Leonard Street. When Corré, on account of rain, postponed his engagement one night instead of two, and thereby faced his rival with unexpected competition, Delacroix entered a very blunt protest; and even though it was a concert at Vauxhall and a play at Mount Vernon, the error was not pleasantly forgiven.

Corré was ever avoiding the kind of lapse that might give rise to charges of "routine" or "monotonous," and in 1805 installed a "new form of entertainment"—an arrangement of spectacular "wheels" operated by "hydraulic machinery" (for a fuller description of this mechanism see the July 2, 1805, issue of the *Commercial Advertiser*). He had failed, two years earlier, to secure a lease on a lot at the corner of State and Pearl; but in 1806 he had, presumably, arrived at another solution to the problem of locations and was then holding proprietorship over at least two establishments (Columbia Garden was the newer venture; just when he finally dropped his original Mount Vernon Theatrical Garden is not clear, but it was offered "for rent" on April 1, 1806).

Almost immediately, a new enterprise had begun to occupy his attention. In the *American Citizen* for May 19 of that year he declared that the "water in the Collect" had been in a "putrid state" for some time; and in his effort

to improve on the ice used in his drinks he had succeeded in finding some that was infinitely better—from a “free spring” more than “three miles from the city.” This he offered for sale “by Subscription.” For a fee of fifteen dollars, a customer was to be allowed eight pounds a day for four full months. “Ice at that rate,” said Corr  , “will cost no more than a penny and a half per pound.”

(To be continued)

1. I. N. P. Stokes, *Iconography of Manhattan Island: 1498-1909* (N. Y., 1915-28). All references to early newspapers cited in the first half of this piece have been drawn direct from Stokes.
2. William Dunlap, *A History of the American Theatre* (N. Y., 1932), pp. 277-79.
3. *Royal Gazette*, January 6, 1779.
4. *Packet*, March 16, 1786.
5. *N. Y. Advertiser*, July 18, 1787.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

APPLETREE SLAUGHTERHOUSE: an illegal abattoir in New York State where cattle destined for urban black markets are slaughtered. † † † BUFFALOBURGER: “hamburger” made of buffalo meat; popularized in New York City to help solve wartime meat shortages (buffalo, as game, is not rationed). † † † CASEY JONES MISSION: a flight undertaken by U. S. airmen over Japan against railroad installations. † † † FAIRWING: U. S.

fleet air wing, whose mission in the Pacific is primarily reconnaissance, to report enemy shipping to surface ships or bombers.

KDFSTADT: the German city that got its name from the slogan of Hitler’s labor movement—*Kraft durch Freude* (“Strength through Joy”); it was here that the much-publicized *Volkswagen* (“people’s car”) was to be produced (*Chapel Hill Weekly*, June 8, 1945). † † † KODAK: word invented in 1888 by George Eastman, who explained: “Philologically, the word ‘kodak’ is as meaningless as a child’s first ‘goo.’ Terse, abrupt to the point of rudeness, literally bitten off by firm and unyielding consonants at both ends, it snaps like a camera shutter in your face. What more could one ask?” (“The Pleasures of Publishing,” the weekly mimeographed newsletter of the Columbia University Press, May 7, 1945).

LIEUTENANT SUPER GRADE: fictitious rank created by senior-grade lieutenants in the Navy who envy the speedier Army promotions (*N. Y. Times*, July 8, 1945). † † † MEDAL OF FREEDOM: civilian decoration created by President Truman for meritorious acts and services outside the United States since Pearl Harbor; to be awarded by the Secretaries of State, War, and Navy. † † † “NO ATHEISTS IN FOXHOLES”: Rev. William T. Cummings, Roman Catholic Army chaplain, credited with originating the saying at Bataan; was declared officially dead, July 27; he was lost when a Japanese transport sank in December, 1944.

PENTAGON PIP: an affliction common among Army officers and enlisted men stationed in Washington; brought on by an Army order proposing overseas duty

for men whose war work has kept them heretofore in the United States; these individuals have also been derisively nicknamed "chair-borne infantry" or "typewriter commandos."

RAILROAD SLANG: "hoggers" (locomotive engineers); "tallowpots" (firemen); "shacks" (brakemen); "snakes" (switchmen); "nut splitters" (shopmen); "car toads" (car inspectors) (N. Y. *Times*, July 22, 1945).

## Queries

» WHITMAN AND POE. Henry Seidel Canby quotes Walt Whitman (*Walt Whitman*, N. Y., 1943, p. 61) as saying that he had visited Poe in 1845 or 1846 in connection with "a piece of mine he had published," presumably in the *Broadway Journal*.

With the resources at my hand, I have not been able to identify this "piece," nor have I seen any comment on this meeting between the two men. What then was the Whitman contribution and when and where did it appear?

Gerald Danforth

» WILD MAN FROM BORNEO. What is the origin of the phrase "Wild Man from Borneo"? It apparently dates from the eighties. There seems to be some likelihood that Barnum made it up—unless it was an importation. But why "from Borneo"? And was the first titleholder a man or a captured orang-utan?

S. T. C.

» AMERICAN FREEMEN OF LONDON. General Eisenhower was evidently not

the first American to be granted the honorary freedom of the City of London, when in mid-June he was given a sword by that grateful corporation. A dispatch at the time pointed out that George Peabody, founder of the Peabody Institute in Baltimore and a celebrated Anglophile, was the first to be thus honored—with freedom and sword—in 1869.

I should like to know what other Americans have received a like tribute and for what reasons?

C. M. Holt

[In another connection (4:44 *et al.*) George Peabody should be noted in *AN&Q* as an American whose Fourth of July dinners in London in the mid-nineteenth century were famous throughout English society.]

» "ADLESS" NEWSPAPERS. The newspaper *PM* is not, of course, unique in its design to present the daily news uninfused and uncluttered by advertisements. A similar attempt was made before World War I in Chicago where the *Day Book* appeared for several years following 1911. This paper, which sold for one cent when first issued, reached a circulation of about 20,000, and might have succeeded financially (it hiked its price to two cents) but for the shortage of newsprint during the war years. The strain was too great and it died in 1916.

The idea of the adless newspaper is not without merit and surely must have been tried by other publishers. What are the names of such papers and over what years were they published?

T. A. Y.

» **DISTORTED THESES.** Professor Friedrich von Hayek is said to be astonished by the popularity of his *The Road to Serfdom* among conservatives in the United States and Great Britain. He did not intend his book to be accepted as the bible of the opponents of government planning—the position it now occupies.

This very recent example raises the question as to whether other books have been turned from their authors' original purpose and used to promote ends alien to their basic theses. Can your readers cite any?

George A. Foote

» **"RAIN OF FIRE."** A meteorological phenomenon occurring in Spain—near Almería in Andalusia Province—and described in news dispatches early in July, is referred to as a "rain of fire" in which clothing, buildings, and farm implements suddenly burst into flame. This strange activity was evidently confined to a certain region, and white objects are reported to be most susceptible to the blaze.

At the time of the appearance of these stories no shadow of an explanation was at hand. Has there been any further confirmation of the nature of this phenomenon? and has any tentative "justification" been offered?

E. A. M.

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« **BLACK ANGELS** (4:128 *et al.*). A clear statement that angels and saints were

depicted in religious pictures as "black" in the period following the Civil War appears in Roark Bradford's "Make Mine the Human Race" (*Collier's*, August 4, 1945).

Bradford says, in this discussion of race prejudice, that an enterprising New England merchant had lithographed thousands of "religious" chromos representing all the saints and angels not as whites but as Negroes. He intended to sell these to the newly-freed Negroes in the South. The scheme, according to Bradford, did not work: the Negroes mobbed the Yankee peddlers "and tore up their stock in resentment against the insinuation that Negroes would still be black in the next world."

Joseph Kinney

« **MADAME BRANCHARD AND HER "HOUSE OF GENIUS"** (5:3). Paul Palmer has reminded AN&Q that while he was Sunday editor of the old New York *World*, James Oppenheim wrote an article on Madame Branchard and her celebrated "Number 61." "Home of Fame" appeared in the Magazine section, October 6, 1929 (pp. 19-20).

Oppenheim had lived at Madame Branchard's for fifteen years and was naturally in an excellent position to do a good word-portrait of the "landlady to genius"—

Her roaring, original speech would turn men pale. Her anger was like lightning. But at the same time she helped the hungry, nursed the sick. . . . She has her ear to the whole house. She must know that all is well. . . . Men have half starved in her rooms, and she has brought them food and loaned them money, often never getting it back.

Will Irwin, in a letter written after it had been announced that the old house would be torn down, expressed much the same feeling. Oppenheim quotes this portion:

Madame was a wonder of personality and wit—very Elizabethan wit, in both French and English. She was perfectly capable of throwing out with her own hands any lodger whose way she didn't like; she has also been known to wait three months for her room rent while the lodger himself waited for a manuscript to sell, and to feed him meantime.

This account, incidentally, lengthens the list of notables who lived at Madame's, mentioning, among others, Rollo Peters and Clement Wood, as well as Arthur Somers Roche and Will Pogany, only tentatively "entered" on page 5 of the April *AN&Q*. In all, the *World* piece is the source of a number of facts about the house—details that have been absorbed by later newspaper articles without mention of credit.

#### B. A.

« GHOST TOWNS (4:159 *et al.*). An amusing account of how a one-man town in Oregon became a "ghost town" when its "population" moved out appeared in the *Sunday Oregonian*, July 8, 1945. The town was Millican, and seventy-three-year-old Billy Rahn was the departing member.

Rahn had lived in Millican for thirty years, and over that period had held, not necessarily in an official capacity, these positions: mayor, councilman, postmaster, police chief, secretary of the chamber of commerce, storekeeper, air-

port manager, filling station operator, and air-raid warden.

Millican did not long remain a ghost town. It already has a new population of two—Mr. and Mrs. George Petry, the purchasers of Rahn's property.

*Katherine Anderson*

« CURIO HOUSES (5:28 *et al.*). A man named George Washington Porter II, heir to a considerable fortune in Chicago, and said, at one time, to have been a Secretary to the American Legation in Copenhagen, massed a considerable amount of extremely heterogeneous material, and, I believe, converted an old house at 4043 Lake Park Avenue, Chicago, into a so-called museum, of very bizarre appearance and of flimsy construction, which he called the Sphinx Kiosk. Among his objects was a considerable amount of table silver marked with an "N" which he has claimed belonged to the first Napoleon. The variety of the collection is indicated by the fact that he maintained that his goldfish had a value of four or five thousand dollars.

In September, 1942, after some small fire, the building seems to have been condemned and the collections bought at Sheriff's Sale, according to the newspapers, by Mrs. Frank G. Logan, who has headed a society for what she terms "Sanity in Art" and has conducted a campaign against modernism in various Chicago galleries. She has also published several volumes of rather sentimental verse and has received considerable newspaper attention.

The Sphinx Kiosk is, I believe, now unoccupied and after some litigation with Mrs. Logan regarding her possession of the collection, an arrangement

was made by which Mr. Porter somehow shared in the disposition of the items. He has not had public notice now for several years.

Alfred E. Hamill

« HOLIDAY-WEATHER SUPERSTITIONS (4:188 *et al.*). Most of the eastern states have had the St. Swithin superstition brought damply to their attention this year.

St. Swithin's Day, if thou dost rain,  
For forty days it will remain.  
St. Swithin's Day, if thou be fair,  
For forty days 'twill rain nae mair.

Rain fell over much of this region on July 15, and St. Swithin kept his word.

This renowned Bishop of Winchester, England, in the ninth century, was canonized not by the church but by popular tradition. One account states that he was buried, at his own request, under the eaves of his church, where rain-drops could fall on his grave. Many years later, the clergy of his see built a new church and moved the grave indoors. This is said to have irritated the kindly saint so much that forty days of rain followed the reburial.

D. A. L.

« AMERICAN LOVE POTIONS (4:13 *et al.*). A detailed account of love potions and charms used by Negroes appears in Newbell N. Puckett's *Folk Beliefs of the Southern Negro* (Chapel Hill, 1926).

He states (pp. 264 ff.) that "one of the great ends sought in the case of these Southern Negroes is to win the fickle heart of man or woman and to hold it once it is won." He cites the

example of "love powders," sold in New Orleans drugstores or obtainable from "hoodoo doctors," and best eaten in cake form. It was admitted that their effectiveness, however, "wears off after ten years." The powder is sold in two colors—pink for male and white for female subjects.

Puckett speaks of *Vin moin*, a root also sold by pharmacists, which if rubbed on any part of a person's body will win his love. Some Negroes chew "heart's root," while others chew "shame weed" ("Spit it on your hands and shake hands with the person you want to win . . .").

A conjurer from New Orleans suggested that hair from the "mole" of a woman's head would help. In this case, the instructions are:

When you are sleeping with her, slip out of bed, unobserved, place the hair in a crack in the wall or floor near the bed. As long as it remains there your wife will never leave you.

A sip of wine in which nail trimmings have been soaked is said to be infallible. And candy smeared with blood will bind the one who eats it to her lover's heart. The last formula that Puckett records is perhaps the most fetching: for a love that is to last, swallow the heart of a white dove, point downward.

C. C. Pectre

« MODERN MASSACRES (5:24 *et al.*). The "Memorial Day Massacre" occurred on May 30, 1937, in South Chicago, when pickets of the striking employees of the Republic Steel Corporation were attacked by police and sixteen workers were killed.

There have been many similar massacres in American labor disputes, notably at Ludlow, Colorado, on April 20, 1914, when State militia fired into a tent colony of striking coal miners. Nineteen persons, mostly women and children, were shot or burned to death.

*Miriam Allen deFord*

« CORNERING BIG MARKETS (4:27 *et al.*). Joshua Norton, whose "empire" in California has been noted in *AN&Q* [4:184], also took a try at market-cornering. He had, in 1852, built in San Francisco the first rice mill on the Pacific coast, to process rice shipped in from China. This commodity, at the time, was very scarce, and its price soared from four cents a pound in June to thirty-two cents in September. Several shiploads in the Fall relieved the shortage, but by December the supply was low again and there was a rumor current that its exportation from China had been prohibited.

Norton was at this time in partnership with one William Sims; and the two had the "brilliant idea" of buying up all the available rice and holding it until the price rose to its September level. By inveigling several other merchants into their combine, they made their first purchase in December. But, as Allen J. Lane explains in his *Emperor Norton* (Caldwell, Idaho, 1939, pp. 43-4), too many "unexpected ships loaded with rice" reached San Francisco within almost no time at all, and the combine was "financially unable to buy up all the cargoes."

The price of rice fell below what Norton and his partners had contracted to pay, and their attempted corner became a miserable failure. Norton, to es-

cape bankruptcy, had to break his contracts, claiming that the rice was poor in quality, inferior to the stipulated grades. The resulting litigation went on until 1855, when the case was decided against him and cost him \$20,000. Lane points out that this effort to control the rice market represented the turning point of Norton's career, and that thereafter he gradually slipped into the maze of eccentricities that characterized his later years.

*Amy Lyons*

« O. HENRY'S HANGOUTS (4:94 *et al.*). A number of eating and drinking places popular with O. Henry are described in Albert Parry's *Garrets and Pretenders* (N. Y., 1933). Among them is one that the humorist called "Old Munich," at one time, said he, "a resort for interesting Bohemians," but now "only writers, painters, actors, and musicians go there." It was on the northwest corner of Third Avenue and Seventeenth Street in New York City; but so well did O. Henry camouflage the place in his own accounts that only the properly initiated were able to find it. Another was the Bismarck Café in Austin, Texas, with perhaps an overabundance of pictures and brass cuspidors.

*C. Y.*

« "POISON PEN" (3:153). It is barely possible that the title of Oscar Wilde's memoir on Thomas Griffiths Wainewright, "Pen, Pencil, and Poison," may have suggested the phrase "poison pen." Wilde took his title from a poem about Wainewright which I have not been able to place.

The essay is an account of

not merely a poet, and a painter, an art critic, an antiquarian, and a writer of prose, an amateur of beautiful things, and a dilettante of things delightful, but also a forger of no mean or ordinary capabilities, and as a subtle and secret poisoner almost without rival in this or any age.

Wainewright, whose crimes finally caught up with him, was a friend of Charles Lamb, and had at least a speaking acquaintance with many prominent writers of the period. Dickens drew on him for his "Hunted Down," and Bulwer-Lytton based Varney of *Lucretia* on his career.

W. H.

« BROOKLYN MALIGNED (3:186 *et al.*). The little city of Bordentown, New Jersey, evidently plays the role of "maligned Brooklyn" to the neighboring Trenton. It has for many years been the butt of jokes by Trentonians.

O. O. S.

« BASKET CASE (4:24). The only battle casualty of World War II to survive the loss of both arms and legs is M/Sgt. Frederic Hensel, of Corbin, Kentucky (AP dispatch, July 10). He had both legs and his left arm above the elbow blown off by a Japanese land mine on Okinawa on June 2, 1945; and his right forearm was later amputated. Army doctors state that he is basically in good condition and that he will be able to walk on artificial legs and use artificial arms.

There is one other "quadruplicate amputee" in this war, according to the Army Medical Corps. He is an Army

pilot who from severe freezing lost parts of all four limbs when his plane crashed in New England.

Brooker

« HOG-LATIN (3:95 *et al.*). A current example of a secret language has cropped up in Quincy, Illinois. The Quincy *Herald-Whig* (July 31) cited the "ong" language, used by "teenagers" in that city. Children of high school age add "ong" to every consonant, so that, for example, "Hi babe!" becomes "Hong I, bong A bong e!"

R. B.

« FOURTH ESTATE ABOARD AMERICAN SHIPS (5:47 *et al.*). A further listing of Navy papers issued aboard ships in World War II appeared in an unsigned article in the July, 1945, *All Hands* ("The Navy Goes to Press"). The papers described range in size from many-paged editions printed on newspaper presses to single-sheet mimeographed issues "richer in enthusiasm than appearance." They come out daily, weekly, "irregularly" ("like the special Okinawa issue of *Oak Chips* aboard a destroyer"), and "sometimes only by the grace of God." They are close cousins to high school or college papers, with staffs ranging from a single yeoman working off-duty to the several-man teams of the more elaborate sheets.

The list includes these new entries: *Turtle* (U.S.S. "Bushnell"—of "fox-hole size"); *Crew's News* (U.S.S. "Cumberland Sound"—produced by volunteer off-duty work with a maximum of hand operations); *Blair Blare* (S.S. "John Blair"—official organ of twenty members of an Armed Guard unit; typed carbon copies); *Daily*



*Depth Charge* (U.S.S. "Nelson"); *Bean Pot* (U.S.S. "Boston"); *Hoodwink* (U.S.S. "John Hood"); *Cat Tales* (U.S.S. "Catoclin"); *Waspit* (U.S.S. "Wasp"); *Big Shot* (U.S.S. "Chicago"); *Blue Goose Weekly Egg* (U.S.S. "Honolulu"); *Tender Topics* (U.S.S. "Chandeleur"); *Character* (U. S. S. "Clinton" — "published by characters — for characters"); *Cebugle* (U.S.S. "Cebu" — distributed on the mess line); *Horizon* (U.S.S. "Shangri La" — distributed on the pay line).

These shipboard papers are said to be next in popularity to mail call and the movies. They are largely the work of enlisted men who are assisted in their jobs by the recently-organized S.E.A. or Ships' Editorial Association, which issues the S. E. A. *Clipper*, a weekly clipsheet, the S. E. A. *Watch*, a technical monthly devoted to improved editorial work and production techniques, and the *Navy Editors' Manual*, an editors' reference book.

Richard Gordon McCloskey

« LOCAL WINDS (4:110 *et al.*). The British *Nature* recently cited the Föhn, a warm dry wind which blows in the northern valleys of the Alps, and "has long been notorious for producing . . . irritability and quarrelsomeness."

E. M.

« WINE AS A DENTIFRICE (5:12 *et al.*). I distinctly remember seeing a motion picture, about ten years ago, based upon a ramification of this "wine dentifrice" idea. It was a comedy and the plot dealt with the growth in popularity of a brand of tooth paste sold in several different flavors—all "resembling" cock-

tails. As I recall the denouement, the firm dissolved when it failed in its efforts to duplicate champagne. Perhaps some reader will remember the title and date of the film.

Younge

« TRADITIONAL BOASTS (5:15 *et al.*). Camden, Maine, a little seaside town, calls itself "The Harp Center of the Universe," according to *Time* (July 16, 1945).

For two months each summer in Camden, Carlos Salzedo, a concert harpist, conducts a harp-school, attended by about forty women. Salzedo will permit no man to attend. He founded the colony fifteen years ago to train players for symphony orchestras. The students take two formal lessons each week and spend the rest of their time practicing.

I. E. S.

« AMERICAN SCHOOLBOY SLANG (4:151). A very limited number of slang phrases appear in a September, 1931, *Fortune* article on American private schools ("St. Paul's, St. Mark's, Groton, Andover, *et al.*").

At Exeter, fraternity members are known as "greasers" or "bootlickers." Waiting on table in the dining halls of Kent is "dragging on and dragging off." (A visiting bishop, according to *Fortune*, said: "The boys brought their trays into the dining room with a dignity worthy of the halls of Valhalla.") At Kent also, where the importation of food stuffs from home is discouraged, a "postmaster," appointed to inspect all incoming packages, maintains the right to consume anything edible that he might find. Here too, when a boy is punished for minor offenses, he is

"stung": given an hour's detention. And lordly Sixth Formers are given "smoking per"—they are allowed to smoke.

At Lawrenceville, in New Jersey, new boys are called "Rhines," are presented with a book of school rules known as the *Rhinie Bible*, and are instructed to wear their trouser cuffs turned down.

L. A.

« BOOKS BOUND IN HUMAN SKIN (5:14 *et al.*). An incorrect translation of an anecdote from the German has caused several "authorities" on anthropodermic bibliopegy to repeat the preposterous yarn that Voltaire's own skin adorns the covers of a copy of *Candide*. The anecdote was told by Otto F. Babler in his "Anekdoten über Bücher und deren Liebhaber" (*Die Bucherstube*, 1926-27, p. 228), and reads:

Der berühmte und berühmte Buchersammler Arthur Meyer hatte in seiner Bibliothek die wertvollsten Unikate. Jemand sagte, es fehle ihm nur noch die erste Ausgabe des „Candide“, gebunden in die Haut Voltaires.

(Babler's article is a collection of eight short unrelated stories on bibliophily.)

L. S. T.

« HISTORIC PENS (4:176 *et al.*). News dispatches on the signing by President Truman of the United Nations Charter in Washington, August 8, 1945, mentioned the pens used by the President and Secretary of State Byrnes. Mr. Truman used a ten-cent model for his three signatures on the Senate's document of ratification and the two copies of the full text, one bound in white

leather and the other in blue. Secretary Byrnes, however, laughingly rejected the cheap pen and used one from an expensive desk set.

I. E. Steele

« COMICS BEFORE 1925 (4:110 *et al.*). *Time* (July 16, 1945) stated that the American Antiquarian Society had discovered a comic strip antedating by at least thirty years Richard Outcault's "Yellow Kid," long regarded as the original in this field.

The newly-found character was Ferdinand Flipper, and he appeared in the New York weekly, *Brother Jonathan*, between 1858 and 1863. The strip, according to *Time*, was evidently the work of several cartoonists whose names are not known.

W. H. P.

« WOMEN IN MEN'S CLUBS (5:28 *et al.*). In October, 1919, the Union Club of New York City broke one of its oldest rules when it extended the courtesies of the club not only to King Albert of Belgium, but to Queen Elizabeth as well.

In 1937, the club celebrated its centenary, in part, by breaking for the fifth time its "no women" ruling. A "Ladies' Day Reception" was held from four to seven. Each member was allowed to bring two women guests to the affair. At that time, four years had passed since the opening of its new clubhouse in 1933, when the rule had also been very temporarily abrogated.

S. T.

« EUPHEMISMS FOR "DEATH" (2:183). A euphemism covering death by suicide was caught by Pamela McArthur

Cole in her "New England Funerals" (*Journal of American Folk-Lore*, 1894, p. 221). She states that it was customary in the 1820's and 1830's in the north-eastern states to announce a suicide in a list of deaths in this way: "In this city, 1st instant, A. B. suddenly." The form became common enough to make itself instantly recognizable as a report of one who had died by his own hand.

At the time the article was written another euphemism was, she said, in use among persons thinking of making a will or considering the final disposal of their possessions: "if anything should happen."

Edward Mandell

« TWO FIRST EDITIONS (4:151). The entry in Sabin's indispensable *Dictionary of Books Relating to America* clearly puts the Boston edition [Madame Calderón de la Barca's *Life in Mexico*] first; publication data (as given in the query) is followed by a statement that the book was "reprinted with the following title . . . London . . .," etc.

One might say that this fact is corroborated by a statement inserted in the London edition of the book:

The Publishers of the Foreign Library, having been favoured by Mr. Prescott with an early copy of these letters, leave no time in submitting them to the English public . . .

However, if the American edition did come first, the listing in the February 1, 1843, issue of the *Publishers' Circular* presents still another small discrepancy; it records publications between January 14 and 30 and enters (*s.v.* Foreign Library) Volume 1 of what is presumably the British edition (yet this came out in one volume, did

it not?). Moreover, the American edition, by this evidence, must (if the British followed) have made its appearance within the first two weeks of January, 1843.

E. H.  
A. P. D.

« ATTEMPTS TO ESTABLISH A "MONARCHY" IN THE UNITED STATES (5:11 *et al.*). Perhaps Benjamin Franklin Purnell and his House of David belong in this class.

In 1903 "King Ben" set up his colony at Benton Harbor, Michigan, with a (gift) nest egg of \$75,000, which came into his hands shortly after a dove had alighted on his shoulder and presented him with a scroll stating that the "King" had been chosen Seventh Messenger of the Faith. With winged scrolls on their wagons ("Millions now living will never die") the Israelites toured the country, holding that some day, by strength of numbers, they would be borne off into Heaven.

But there was trouble ahead. In 1923 a number of malcontents, who had been held in the House of David penal colony in High Island, charged King Ben with certain moral lapses. The State sued for the break-up of the colony, and during the "trial" (which scarcely deserved the name) King Ben was brought into court on a stretcher to whisper his denials. The ruling that the colony should be divided was later reversed; but he himself never lived to hear of his vindication. It is said that his body was concealed for several days in hope of the promised resurrection. His "mummified remains" were finally laid to rest in what is known as the "Diamond House" (built of a special

kind of concrete block that catches the sunlight).

In 1930 the House of David split into two factions, one led by Purnell's widow, who with her following set up a new colony, the Israelite City of David, and the other headed by Judge Harry T. Dewhirst. Both divisions have followed the creed set down by King Ben and both have prospered by sharing a good portion of the business interests in the twin cities of Benton Harbor and St. Joseph. But without a doubt their bearded baseball teams have done most to publicize the House.

Joseph Kinney

« NAMES FOR WORLD WAR II (4:75 *et al.*). One sees occasional reference in the news to Russia's designation—the "Patriotic War." This name is evidently a carry-over from the days of the Napoleonic conflict and was revived during the early part of World War II. I am told that the more accurate translation of the Russian original would be "Fatherland War."

E. T.

« SINGLE-LETTER SIGNATURES (4:169 *et al.*). The best source, I believe, for a long list of such signatures is the section headed "Index of Initials, Pseudonyms, Etc." in Volume 2 (1928 ed.) of the *Dictionary of Anonymous and Pseudonymous English Literature*. It seems safe to say that no letter of the alphabet has escaped use in this manner—and many have been taken over by a dozen or more writers (nor does this count include such variations as "Q in the corner," etc.).

This abundance of one-letter signatures suggests a point which may be worth noting—namely, that in most cases these designations are not catchy

tags to be used and reused until association becomes complete in the mind of the reader, but, rather, are they a simple means of withholding the author's name from a specific book.

C. M. A.

« EARLY "CANVAS" BINDINGS (3:25). Your inquirer may be interested in a canvas binding described on page 151 of Cyril Davenport's *The Book: Its History and Development* (N. Y., 1930).

He refers to a fourteenth-century psalter, in the British Museum, bound in canvas and worked with "delicate embroideries in the manner known as 'Opus Anglicum.'" They were done in what he calls a "cleverly managed split stitch" that resembles a chain stitch, and the book constitutes what is said to be the earliest known example of an embroidered binding. In spite of its worn appearance the designs can be identified; both, naturally, are religious representations. The work is believed to have been executed by Anne de Felbrigge, a nun in the Convent of Minoresses at Bruysard, Suffolk; she was the daughter of Sir Simon de Felbrigge, K. G., standard bearer to Richard II.

E. A. Atkinson

« AMERICAN NEWSPAPERS ABROAD (5:47 *et al.*). Early in July, in a 50,000 edition, came the first issue of the new four-page tabloid, the *Paris Post*, preceded, of course, by a long and almost fantastic search for the barest minimum of paper and office supplies. Printing was done on *Le Matin's* old presses. Paul Scott Mowrer is its editor; Robert Pell, general manager; and Dorothy Thackrey, rejuvenator of the *New York Post*, its publisher.

T. M. P.

The cover features a series of parallel diagonal lines running from the top-left to the bottom-right, creating a sense of movement and depth. A solid black rectangular box is positioned in the upper-middle section, containing the title and subtitle in white text.

# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

AUGUST, 1945

VOLUME V

NUMBER 5

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*Walter Pilkington\* and B. Alsterlund*

\*With the Army Air Forces

## Notes

*The "Straw Hat" Theater (II):*

*From 1897 Upward*

WHETHER Joseph Corré, who was producing summertime plays in 1800 [AN&Q 5:51], remained long in the theater-management field is not at all certain. But he was surely far more at home in the business of fine food than in the realm of dramatic art, and there could be little doubt as to which he would have given up first. At any rate, his name disappears from the New York City directories in 1812 or 1813, and beyond this time nothing seems to be known of him.

It is more than possible that summer productions enjoyed a sketchy popularity in a few of the larger cities throughout the nineteenth century; yet if so, these off-season events have been obscured by the larger accomplishments of the traditional theater. Not until the coming of two hardy ventures in the late nineties did the term "summer theater" begin to mean anything at all. And not until the middle or late twenties—when the theater in the large had begun to think on its feet and when the automobile had been taken for

granted—did it warrant attention as a label in its own right.

In 1882, John Elitch, Jr., an actor from Mobile, Alabama, and his wife, Mary Hauck Elitch, who until her marriage had never seen the inside of a theater, came to Denver. For five years Elitch was a restaurateur, and then he bought up some grounds known as the "Chilcott property," endowed with sixteen acres of cottonwood and apple trees. With his wife he worked three years on beautifying the spot and in May, 1890, opened it to the public as the "Gardens," shortly to be known as "Elitch's Gardens." On the second day of the opening, P. T. Barnum, May Irwin, Eugene Field, Mr. & Mrs. Tom Thumb, and a score of other well-known figures were on hand, but as observers only.

During those very early days the zoo was the major attraction, and Sam, the big black bear, was known to have leapt unannounced onto the stage—on more than one occasion. It is said that one of the first ostriches to be broken to harness was the bird that Mrs. Elitch hitched to a light wagon and drove 'round the Gardens. In 1898 came a movie showing that was reputedly the first in the West; and about the same time Mrs. Elitch founded "Children's Day" (every Tuesday) and set up a weekly newspaper, for free distribution, called the *Child's Companion*. In 1902 came the balloon ascensions—an Aero-stat, sixty-five feet in diameter with a lifting power of forty-five tons.

John Elitch died on March 10, 1892, in San Francisco, while touring the Coast. It was not until the middle nineties that Mary Elitch decided to organize her own stock company, in or-

der to replace the vaudeville fare that had been there in force since the year of the opening. The first real play was produced May 30, 1897; George Edison directed it and James O'Neill, keeping an earlier promise to John Elitch, played the lead. Virtually every stage personality of the period has, at some time or other, put in an appearance at Elitch's. Douglas Fairbanks was only twelve when he scrubbed the stage to get a ticket for a Shakespearean production; much later he became a regular company member. Except for an interruption during World War I, Elitch's has been in operation for forty-eight years, and is still housed in its original building. Don Bloch, who supplied most of the information on this enterprise, tells us that he saw *Chicken Every Sunday* there only a few weeks ago and that *One Man Show* winds up the 1945 season.

While Elitch's was enjoying its second season in stock (1898), a remodeled Spiritualist hall, five miles north of Skowhegan, Maine, was offering a bill headed by the Mexican Troubadours and some variety acts. Three years later a regular dramatic stock company moved in. Here again, drama itself was, in the beginning, only incidental to the rest of the fare; and the man who made Lakewood into a summer Broadway still contends that he knows almost nothing about the professional theater. The story of Herbert L. Swett has been told a number of times (Christian Science Monitor *Magazine*, July 18, 1942; *American Magazine*, June, 1927); a brief version, with a few details that have been generally overlooked, should suffice here.

In the management of a large Maine

estate, an amusement park on the shore of what was then Hayden's Pond, now Lake Wesserunsett, came under Swett's control shortly after he finished Bowdoin. He slowly wiped away the unsightliness, and in June, 1901, with William Gillette's *Private Secretary*, inaugurated a piece of theatrical history. The first season lasted eight weeks and covered *The Golden Giant*, *Too Much Married*, *A Noble Outcast*, *Queen's Evidence*, *Held by the Enemy*, *My Partner*, and *His Lordship*. Swett was far from having a success on his hands overnight; for the kind of production he dreamed of was a long way off. Meantime he was putting every extra ounce of energy into the improvement of the grounds. In those first years, so it is said, he used to drive the trolley—this and the tracks were a part of the original deal—out from Skowhegan, hop off ahead of the crowd, and rush over to the ticket window to collect the quarters. Then when the line was out of the way he would step over into the popcorn stand and give the popper a few shakes. Like Elitch's, Lakewood was to draw upon the real giants of the theater. And except for the summers of 1943 and 1944 it has played without interruption.

The general opinion among historians of the contemporary theater seems to be that, technically, the experimental theater (as well as the slightly later "little theater") bears no relation to the "summer theater": the first was a departure, the second a survival, good or bad, of what had been going on over the regular season (geared, of course, to a different set-up throughout). Stark Young, however, writing in the *New Republic* for June 28, 1933, took a



more constructive view. He preferred, he said, to think of the summer theater as something which to some extent grew out of the playwright's need for freedom of experiment, the lesser actor's need for a part, however small, and the established actor's eagerness to see what he could do in an entirely new kind of role, something that a New York producer might not let him touch. Without holding to one opinion or the other, it seems fair enough to insert a short piece here on one of the first and one of the most influential of the experimentals; it came out of a Cape Cod summer, and its achievements could hardly have been ignored by any manner of theater, summer or winter.

In the warm months of 1915, Jack Reed was keeping open house in Provincetown. So, too, was Mary Heaton Vorse. Hutchins Hapgood was there, along with Susan Glaspell and George Cram Cook, whose *Suppressed Desires* was one of the first two productions of the Provincetown Group. Hapgood's verandah and living room were the stage for that memorable double-bill performance, but the seating space proved to be far from adequate; and for a repetition of it Mary Heaton Vorse's old fish house on the wharf was hastily renovated. Then came two more plays and the season was over.

Early in the summer of 1916 somebody mentioned a man with a "trunkful of plays" who was "rooming with the vagabond philosopher Terence Carline" ("When the Provincetown Group Began," *Drama Magazine*, June, 1931, p. 3). And thus came Eugene O'Neill into a group that, by all interpretations, he himself made while at the same time it made him. Susan Glaspell once said

that she had never "sat before a more moving production than our *Bound East for Cardiff*, when Eugene O'Neill was produced for the first time on any stage."

In 1926 George Haight and Henry Potter, both from Yale, founded the University Players in Southampton, Long Island, and in Parrish Memorial Hall opened with *The Dover Road*. (It was this group, by the way, that publicized the slogan: "Youth must be served or it will go cafeteria.") At the same time Raymond Moore, who had run badly into debt during his first season in Frank Shay's barn in Provincetown (1926), moved down to Dennis (Mass.), and bought what has always been referred to as an old church (so it was, originally, but over the last seventy years it had been used as carriage house, garage, etc.). There he made a heartening success of things.

The summer theater was undeniably in the ascendant when the Depression set in. And, oddly enough, the famine in money brought more good news than bad. By holding to a top price that was within bounds, by providing new actors with a chance to earn (a little) and learn (possibly a lot), and by cutting down its overhead with the use of crude quarters—but bucolic and acceptable—it began to thrive. In midsummer, 1938, it had reached almost a giddy height of popularity. The war years, naturally enough, sent it into a quick retreat. But the forecast for next year's "straw hat" class sees forty already, and how many more nobody knows.

## *A Piece of Issei & Nisei Vocabulary*

A SELECTION of words found to be commonly used by the Issei (born in Japan) and Nisei (born in the United States) was reported in Robert O'Brien's column, "San Francisco," in the San Francisco *Chronicle* of August 24, 1945. The list was assembled by a War Relocation Authority worker at the Tule Lake center in Newell, California, and I believe it is of sufficient interest to warrant recording here.

O'Brien notes that the Issei vocabulary, particularly in the sports and foods categories, is dotted with a kind of pidgin English:

basuketto boru (basketball), sofuto boru (softball), besu boru (baseball), picha (pitcher), kecha (catcher), homu besu (home plate), fauru boru (foul ball), tsu-raiku wan (strike one), tsu-raiku tsu (strike two), tsu-raiku sree (strike three); bata (butter), buroni (bologna), fishi (fish); mappu (mop), doa (door), brashi (brush), stovu (stove).

The high school Nisei, it is observed, reflects "the usual bobby-sox interests": The attractive girl is a "slick chick," a "rare dish," a "dream puss"; and the attractive boy is a "heaven-sent," a "swoony," a "mellow man," etc. The unattractive girl is a "rusty hen," a "dog biscuit," a "seaweed"; and the unattractive boy is a "dog face," a "void coupon," a "stupor man."

And to these he adds, from the same source:

Girl with sex appeal—frame dame, blackout girl, ready Hedy (from Hedy Lamarr; girl who necks with anyone—mug bug, necker chief, toujous la clinch; a boy who's fast—

wolf on a scooter, active duty, educated fox; girl crazy—skirts-nerts, dolly-dizzy, dame-dazed, witch-wacky; boy crazy—slack-happy; a prude—touch-me-not, moth ball, mona lizard; good dancer—pepper-shaker, rhythm-rocker, cloud-walker, jive-bomber; grinder—brain box, book bug, book-beater; strict parents—curfew-keepers; good food—lush mush.

The expression "Pearl-Harbored," it is said, is used to describe someone who has undergone a "sudden, unexpected, and unpleasant" experience.

Perhaps I should add one point—the *ts* combination of consonants in the first quoted portion appeared as an *st* form in the *Chronicle*. The Japanese, however, cannot pronounce double consonants, and *ts* is much nearer the actual sound.

Samuel T. Farquhar

## *The Thumbtack*

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

EATING JOBOS: expression used by Puerto Rican school children for "playing hooky." The *jobo* is a Puerto Rican fruit related to the mango and cashew.

• • • FUNGO HITTING: the fine art of batting practice flies to a team warming up just before the ball game (Bill Cunningham in the *Charlotte Observer*, September 4, 1945). • • • LITTLE AMERICA: Grosvenor Square [London] and the surrounding area, the site of apartment houses and public buildings

occupied by United States troops (N.Y. *Times*, August 26, 1945). . . . LITTLE RED CHAIR: the "modified bosun buoy" [bos'n's chair?] of the U.S.S. "Missouri" on which the first Japanese was transferred from the destroyer "Nicholas" in Sagami Bay on August 27 (N.Y. *Times*, August 28, 1945). . . . TRANSCON PROJECT: a joint undertaking of the Army Transportation Corps and the Air Transport Command by which homecoming combat troops are being shuttled cross-country by air to relieve railroads of part of the burden of troop movements.

ZAMORANO CLUB: a Los Angeles association of California bookmen who have chosen as their designation the name of Augustin Vicente Zamorano, who, in 1834, set up at Monterey the earliest permanent press of the old Spanish Province of California, and by that token became the first printer of the Far West (Lawrence Wroth in the N.Y. *Herald Tribune*, August 5, 1945).

## Querías

» THE FIRST COMIC BOOKS. Unfortunately, the *Time* article, quoted on page 62 of the July, 1945, issue of AN&Q, was inaccurate. *Ferdinand Flipper* was not a comic strip but a comic book. And it was published by—not in—*Brother Jonathan*.

Nor is it, however, the only known one of its kind. There are, to our knowledge, three contemporaries or predecessors:

1. *The College Experiences of Icha-*

*bod Academicus*, illustrated by William T. Peters, [New Haven? 1847].

2. A similar Harvard picture book beginning with "The First Mat-in Bell doth remind the Freshmen," etc.
3. *The Adventures of Mr. Obadiah Oldbuck* (N. Y. [1843-1845?]).

We would be glad to hear of any additions to this little bibliography.

Clifford K. Shipton  
American Antiquarian Society

» NO DUELLING FOR GOVERNORS. Until the present century, the form of oath administered to the incoming Governor of Tennessee included a pledge that he would engage in no duels during his term of office. I am curious as to whether such an oath has ever been required of the officials of other states.

Charles L. Crangle

» RENÉ GUÉNON. There seems to be very little written material on René Guénon, an authority on the traditional thought of Islam, India, and China. He is the author of: *Introduction général à l'étude des doctrines hindoues* (Paris, 1921); *L'Homme et son devenir selon la Védānta* (Paris, 1925); two books the dates of which I have been unable to confirm—*L'ésotérisme du Dante* and *Le roi du monde*; a book on symbolism issued in Paris in 1931; a philosophical study published in Paris in 1932; and two works published in France in the twenties—*Orient et occident* and *La crise du monde moderne*—and reissued by Luzac (London) in 1941 in English translation.

Beyond these bibliographical facts the material is slight. As a young man Gué-

non wrote a treatise on mathematics from the point of view of metaphysics; and early in the 1900's he gave a lecture at the Sorbonne. He was a contributor to *La voile d'Isis* and *Etudes traditionnelles*; and in November, 1909, under a pseudonym ("Palingénius") he issued the first number of *La Gnose*, a monthly journal devoted to the esoteric, that ceased publication in February, 1912.

I am mainly interested not in facts of a general biographical nature but only in those which might help in tracking down certain of his lesser-known writings.

Claude Anquetil

» ONE, TWO, THREE, A-LAIRY. Is this modern children's ball-bouncing and rope-skipping rhyme (continuing: . . . four, five, six, a-lairy; seven, eight, nine, a-lairy; ten a-lairy, out!) related to the Middle English *aliry* ("Of the legs: Across each other"), quoted (OED) from *Piers Plowman* with variants *a lery* and *a lyry*? In the game, the legs, at the word *a-lairy* in the rhyme, jump to form an "X" one way and then the other.

G. Legman

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« "TENDERLOIN" [*s.v.* "Red Light Districts" (4:155 *et al.*)]. In the May, 1944, issue of AN&Q, "S. H. A." explained "Tenderloin" as a name first applied to a particular New York City

precinct "because of its resemblance in shape to a tenderloin steak." But the term, he added, "soon became synonymous with the demimonde life of the West Thirties. . . ."

I had always assumed that the name had sprung up in the early nineties and had come from the passing remark of a policeman transferred to that precinct. But when "S. H. A." wrote me that he had joined the Tenderloin Club in about 1891, I began to see that the date of its source was considerably earlier.

Herbert Asbury's *The Gangs of New York* . . . (N. Y., 1928) defines the area and states that it was so named by

. . . Captain, later Inspector, Alexander S. Williams. After long and unrequited toil in outlying districts, Captain Williams was transferred to the command of the Twenty-ninth in 1876. A few days later a friend meeting him on Broadway and seeing his expansive smile, asked the cause of his merriment.

"Well," said Williams, "I've been transferred. I've had nothing but chuck steak for a long time, and now I'm going to get a little of the tenderloin."

Mr. Asbury told me that most of his source material was either lost or temporarily inaccessible. But fortunately, at this juncture, I was steered to the report (Albany, 1895) of the Lexow Committee [for investigating New York City Police Department]; and on pages 5569 and 5570 of Volume 5 I found this friendly exchange between Inspector Alexander S. Williams and Recorder Goff, of Friday, December 28, 1894:

Q. And in fact that the Tenderloin district is the most notorious dis-

trict in New York: that is also a lie? A. No.

Q. It was the most notorious? A. It had some reputation.

Q. You gave it that name, the Tenderloin? A. No.

Q. How did it originate? A. Through a newspaper reporter, a man that was on the Sun that used to call on me in the Fourth precinct; when I was transferred to the Twenty-ninth he came up there and asked me how I liked the change: I said, I will have been living on rump steak in the Fourth district, I will have some tenderloin now; he picked it up and it has been named that ever since.

....

Q. This is the first time a waiting and anxious public have had an opportunity to hear from your lips your understanding and your reasons [for] calling the Fourth precinct the "Rump steak"? A. No; I said I had been living on rump steak.

Q. What did you mean by that? A. Well, I got better living in the Twenty-ninth.

Q. Why? A. Better saloons; better hotels.

Q. You were having your police captain's pay while you were in the Fourth? A. Yes.

Q. .... you could not expect to get your living in the saloons or hotels without paying for it? A. No.

Q. And did you expect to pay out of your captain's salary the high prices charged by the hotels in the Tenderloin? A. I might.

Q. Did you? A. They don't charge very high prices there.

Q. Did you? A. I might if I got a meal there, certainly, I would have to pay for it.

Q. Don't you know you had it in

your mind at that time [that the] reason why you had made use of that apt and descriptive term was that you could not make so much money in the Fourth as you could in the [Twenty-ninth]? A. No.

A letter from Mr. George Ormsby, Acting Chief Clerk of the Police Department, dated November 9, 1944, sets down the essential facts about Williams:

appointed to the Force on August 31, 1866 . . . retired May 24, 1895 . . . died March 25, 1917 . . . boundary of the 29th Precinct in Captain Williams' time was . . . from Seventh to Park and Fourth Avenues; from 42nd to 14th Streets . . .

Augustine E. Costello's *Our Police Protectors* (N. Y., 1885) is the earliest printed reference to the term that I have been able to find:

the . . . "Tenderloin Precinct" . . . embraces nearly all the great caravansaries, parks, clubs, theatres, and stores . . . Its population is mainly the "upper ten" and those who serve them . . . It . . . is infested with people who live viciously. . . .

Two years later *Harper's* (March, 1887, p. 500) carried an article on the New York Police Department by Richard Wheatley; here the term is ambiguously defined, but the nature of the context marks it as relatively common at that time.

From the publication of the Lexow report onward, the allusions to this famous and infamous region are ever on the increase. Funk & Wagnalls *Standard Dictionary* picked it up almost immediately (1895 ed.), but only as a statement of physical boundaries and without explanation or connotation; for a

full set of references and a good outline of how cautiously the full meaning emerged in print, see, of course, all editions of Webster and the *OED*, Thornton's *An American Glossary* (1912), and the *DAE*. Of these I will quote only one, the *OED*'s treatment of this expression in its 1919 edition. At the end of the routine definition it adds:

Understood to have reference to the large amount of "graft" said to be got by the police for protecting illegitimate houses in this district, which rendered it the "juicy part" of the service.

Here, then, is at least a part of the record. Because that (now) meaningful chat between Williams and the unnamed *Sun* reporter was only a matter of a passing remark, the case for "the Tenderloin" will presumably never enjoy a complete documentation.

H. M. L.

« COUNSEL FOR THE LOVELORN (4: 185). The first Dorothy Dix column was published in the New Orleans *Picayune* in May, 1896, and it has continued without a week's break ever since—which makes it the oldest column in the world; this claim was certified to in an article that appeared in *Editor & Publisher* a year or more ago.

I myself assume no credit for this "survival"—it can be largely explained by the fact that the subject of human relationships has not only a universal but a never-ending interest. That the column became a meeting-ground for inquirer and adviser was more or less an accident. I had no such idea in mind, originally. I began writing a column for women, and the letters—filled with bit-

terness and perplexities—poured in. These, I felt, were human documents far more interesting than I myself could write. Whether I was the first to conduct a forum of this kind I do not know. But of this I am certain—I had never heard of such a thing as a column for the lovelorn at the time mine was taking shape.

By the nature of the materials the column could not confine itself to the female point of view (as it might have, in the form in which it was first planned), for, obviously enough, the burden of proof is a divided one and the young man is as much in need of advice as is the young lady.

Dorothy Dix

« CURIO HOUSES (5:57 *et al.*). Dr. Cecil E. Nixon, a San Francisco dentist, has for many years lived in a "mystery house" at 1555 Broadway. It is full of gadgets and mechanisms invented by him, and the windows are purposely kept unwashed to discourage visitors. Doors open at the words "Open Sesame," music comes from the floors; there are self-playing flutes and clockwork birds. The prize piece is "Isis," a life-sized mahogany, jewel-studded statue, that plays the zither; Isis has a repertoire of 3,000 tunes which she plays on command. During the war the Army thought of taking over the old mansion, but after an inspection they left it untouched.

Miriam Allen deFord

« BLACK ANGELS (5:56 *et al.*). Prof. Bill O'Reilly's column "Palabras, Neighbor" (Puerto Rico *World Journal*, San Juan daily) recently carried a discussion of Juan Boria, famous declaimer of Ne-

gro poetry; and in it is this comment on one of Boria's recitations:

"Pintor, píntame un angelito negro" was most touching; the sorrowing negro mother whose child had died and gone to Heaven—but to a heaven where Christian faith sees all angels white and Christian art so depicts them. The African woman pleads with the painter to give her a consoling happiness by painting a black angel that shall represent the child she lost.

Lawrence S. Thompson

« WHITMAN AND POE (5:55). Whitman's "Art-Singing and Heart-Singing" appeared in the *Broadway Journal* on November 29, 1845 (Vol. 2, No. 21, pp. 318-19). Emory Holloway, in his *The Uncollected Poetry and Prose of Walt Whitman* (N. Y., 1921, Vol. 1, p. 104), notes that this essay reveals an "early form taken by Whitman's enthusiasm for American Democracy" and that it preserved the "only record, other than Whitman's own reminiscences, of what Edgar Allan Poe thought of the work of the young writer." Poe added this footnote to the original article:

The author desires us to say, for him, that he pretends to no scientific knowledge of music. He merely claims to appreciate so much of it (a sadly disdained department, just now) as affects, in the language of the deacons, "the natural heart of man." It is scarcely necessary to add that we agree with our correspondent throughout.

Professor Holloway also states that Whitman reprinted this essay "somewhat altered" under the caption "Music that *is* Music" as an editorial in the *Brooklyn Daily Eagle*, December 4,

1846 (see *The Gathering of the Forces*, Vol. 2, pp. 346-49). In *Specimen Days* it carries the heading "Broadway Sights."

Harriet Sprague

« It is my feeling that although Poe's use of the word *correspondent* [see above] in his editorial note may be a loose one—from the pen of so meticulous a writer—Whitman probably sent Poe a note, disclaiming "scientific knowledge," with the article; and on this, in turn, is Poe's comment based. Hence I assume that Whitman dropped in to ask about possible payment for the contribution; or, he may merely have gone in to thank Poe for the kindly little "puff."

T. O. Mabbott

« SEMI-POSTAL STAMPS (5:40). The term may be worth recording as new to the common vocabulary. But it has been used for some time to describe stamps issued at a price higher than franking value, with the surplus representing a contribution to a specified fund. In most cases the use is not obligatory but permissive; and in a few instances use has been obligatory only over a period of several days. Most of these stamps, of course, are never used at all, but go direct into collectors' albums!

They appeared as early as 1897 in Australia (Victoria and New South Wales); and were much used, from 1906, in Rumania (for the charities of the queen, "Carmen Sylva"). Many countries—but neither England nor the United States—have followed suit. In Germany the series begins in 1919. A kind of reverse variety appeared in 1914 in Trinidad, where, to advance

the sale of local Red Cross labels, letters could be franked at  $\frac{1}{2}d$  each on a single day; and the private label, by this action, became an official stamp for collectors.

### *Olybrius*

« JUNGLE ROT (3:183). "Jungle rot," "New Guinea crud," and "the creeping crud" are cited in *Time*, August 13, 1945, as GI names for "any & every kind of skin disease." It is observed, in this same account, that doctors regard these nicknames as particularly convenient, since "diagnosis is not always easy . . ."

L. S. T.

« GUM IN ITS INFANCY (5:35). Spruce gum came largely from New Brunswick and Canada, and most if it was manufactured at Monson, Maine ("Five Islands Spruce Gum"). Two kinds were marketed, "prepared" and "raw." Bark was removed from the "prepared" variety, and, I believe, a small amount of resin added—before it was shaped and wrapped. "Raw" (or "true") gum was usually brought in by lumbermen in ten-, fifteen-, and twenty-pound lots and was sold in that form. Before chewing it, one was obliged to pick out—with a knife—as much of the bark as possible.

Both spruce and paraffin gums were selling well as late as 1896, but by 1900 the paraffin product had a very small demand. Spruce gum outlived it considerably and was, in fact, on the market until about two years ago. ["Sassa-Noa," put up by H. F. McMahan in Five Islands, Maine, is one of the few surviving brands.] So far as non-chicle chewing gum is concerned, the John B.

Curtis Company in Portland, Maine, was undeniably the pioneer and encountered virtually no competition.

The practice of dusting a stick of gum in powdered talc instead of in sugar originated, I think, in Portland. It was found that sugar failed to keep the gum from sticking to the paper in warm weather; powdered talc (impalpable) solved the difficulty and is still used, unsweetened. This innovation was made in about 1902 or 1903, at the time some experiments were being made in an effort to perfect gum-wrapping machines. My father got someone from Kansas City, Missouri, to come east and try out certain caramel-wrapping machines then in use by the makers of Apollo Chocolates. The attempt was, in the end, successful.

*Adam P. Leighton*

[Dr. Leighton, whose father took over the John B. Curtis Company in 1896, furnished this material on request.—*Ed.*]

« APPLETREE SLAUGHTERHOUSE (5:54). The name for black-market butchering in the San Francisco region is Moonlight Butchering.

*M. A. deF.*

« TRADITIONAL BOASTS (5:61 *et al.*). Carpinteria, Santa Barbara County, California, calls itself "the Lemon Capital of the World." Lampoc, San Luis Obispo County, is the "Flower Seed Capital."

*M. A. deF.*

« EDMOND DANTES SEQUEL (3:103 *et al.*). Peterson Brothers, in Philadelphia, seemingly issued two distinct works un-



der the title *Edmond Dantes*. The first appeared in 1849 and is purely political romance of the Revolution of 1848; in it are Monte-Cristo and Mercédès and three (unnamed) children. Later, and bearing the same title, came an entirely different tale. It is, presumably, in this second one [or a reprint or later edition] that your inquirer [1:39] found the statement regarding Zuleika and the accompanying asterisk without footnote. As the query stated, this asterisk appeared to suggest a footnote that might identify a second sequel.

A friend of mine has recently secured that sequel, and in it is a note referring to the second of the two *Edmond Dantes* titles above. It bears the title *Monte-Cristo's Daughter*, and was published by William L. Allison, New York; this should not be confused with *The Daughter of Monte-Cristo* (N. Y., George Munro's Sons) which is the second half of a work called *The Countess of Monte-Cristo*.

F. W. Reed  
Whangarei, N. Z.

[At 1:64 an AN&Q reader stated that this title, *Monte-Cristo's Daughter*, had failed to turn up after a long search. Is the date of publication known?—Ed.]

« FASHION DOLLS IN AMERICA (4:187 et al.). This old and hardy custom of exporting handsomely dressed dolls to advertise the newest fashions has evidently been very recently revived by Parisian designers. An article in *Life*, June 4, 1945, states (p. 77) that a number of major French couturiers have, since the liberation, been preparing something less than two hundred mannequins for this very purpose. It is

said to be an economy move, because of the scarcity of materials. The dolls are to have a Paris showing first and are then to be sent to England, Spain, Australia, and the United States.

J. G.

« "TAKE TWO CHAIRS" (5:41). I have no evidence of the authenticity of the story nor can I identify the originator, but I remember that the vicar who prepared me for Confirmation (it must be thirty years ago) told the story to the Confirmation class, and attributed it to Mandell Creighton, Bishop of London 1897-1901, who was quite famous for his humor and dislike of humbug.

Reginald Gaimster

« Archbishop Tait [cited in the query] died in 1882. The remark, however, was made at least half a century earlier—by Nathan Meyer Rothschild (1777-1836), when Hermann Prince von Pueckler-Muskau (1785-1871), the famous traveler and great garden architect, was in London and paid the banker a visit at New Court.

Paul H. Emden

[From *Notes and Queries*, July 28, 1945, p. 43.]

« DIME MUSEUM (4:108 et al.). Almost a century before the dime museum proper was at its peak, one Gardiner Baker, who gave his address as "Museum in the Exchange" [New York City], operated a "Menage" of living animals and birds. This collection is described in considerable detail in the New York *Herald* for September 29, 1794. Mr. Baker had begun to assemble his beasts in May of that year; and in the newspaper announcement

he assured his patrons that the animals could be "viewed with the greatest safety, as they are all confined in koops and cages." (He acknowledges, incidentally, no small amount of trouble with his snakes and his pet rats.)

The ordinary furniture of the dime museum—freaks, variety acts, etc.—were not to be found at Baker's establishment; at least, none is mentioned. And the price of admission was one shilling. Yet the notion of a popular "museum" and the effort to dress the place up in order to make it more amusing than educational are there; all in all it would seem to pass as an "honorable ancestor."

V. B. E.

« TOKYO ROSE (4:135). According to a United Press dispatch from Yokohama, September 4, 1945, "Tokyo Rose"—or at least one of the voices—has been identified as a twenty-nine year old girl named Iva Togori, a California-born Nisei. She was taken into custody by military police and disclosed a number of facts about herself: attended grammar school at Calexico, received a degree in zoological research at the University of California at Los Angeles, went to Japan some time before December, 1941, and was married in April, 1945, to Philip d'Aquino, a Portuguese employe of the Domei News Agency. She held that she had received only small pay for her broadcasts to United States troops in the Pacific—at first "100 yen," then "147 yen after deductions."

Two other "Tokyo Roses" were named as Ruth Hayakawa, another Nisei, and June Suyama, of Canadian birth.

Elizabeth Hood

« PIECEMEAL BOOKS (4:64 *et al.*). Two, and perhaps three, of Gilbert Abbott A Beckett's works came out in this bit-by-bit form. All were issued by the *Punch* office (but without prior appearance in the magazine).

*The Comic Blackstone*, the earliest, was published in only two parts, the first in 1844 and the second in 1846. *The Comic History of England* ran to twenty "installments": Number 1 is dated July, 1846, and with the publication of one each month, the last two, issued as one, appeared in February, 1848. *The Comic History of Rome* fell into ten sections; the date of the first is May, 1851, and the last (Nos. 9 & 10 in one) is February, 1852.

Cruikshank illustrated *The Comic Blackstone*, and John Leech the other two.

P. C.

« RESEMBLANCE BY ASSOCIATION (4:189 *et al.*). There is a not too serious observation on this point in Helena Kuo's autobiography, *I've Come a Long Way* (N. Y. & London, 1942).

One of Miss Kuo's first assignments as guest reporter for the London *Daily Mail* was an English dog show, with all the trimmings. Here she found hundreds of women, "in tweeds . . . on their knees brushing and coddling their pooches." Some of them, she noticed, "looked like the dogs they were tending." One woman, who was showing British bulls, called one of them "my son." The likeness, said the author, was "so striking that I wondered if it could be true."

E. A. A.

« "RAIN OF FIRE" (5:56). The "rain of fire" mystery appears to have been solved. An Associated Press dispatch dated August 12, 1945, from Madrid, states that the civil Governor of Almería Province had reported that a fifteen-year-old girl had confessed to the spreading of petroleum on the ground near the isolated mountain village of Laroya. The effects of this prank had prompted the sending of three separate Government expeditions into that area within the preceding weeks.

H. D. S. S.

« PRIDE AND PUBLICITY (5:41). Early last spring, when the new Hotel de las Americas was opened in Acapulco, on Mexico's west coast, it was announced that a guest was not obliged to pay his hotel bill on any day on which the sun failed to shine.

I am told, however, that the guarantee was withdrawn very shortly, not because of any run of bad weather but because it was deemed, by the management, to be an inappropriate kind of publicity.

X. Y. Z.

« INSCRIPTIONS ON BELLS (3:127 *et al.*). It is said that in the Congregational Church at Groveland, Massachusetts, there hangs a Paul Revere bell bearing this inscription: "The living to the church I call, and to the grave I summon all."

Elizabeth Hood

« BONE CYLINDERS (2:88 *et al.*). Alfred Dunhill's *The Pipe Book* (London, 1924) gives over a few pages to a discussion of the various uses to which cylinders of this kind may have been

put; here, naturally, the point of view is somewhat different from that of other accounts cited.

Dunhill reviews the sacredness of the pipe among the North American Indians, and adds that it is, of course, not surprising to find it—usually of antique pattern and with lavish carving—among the relics recovered from grave sites. He accepts the theory that the slate and limestone tubes were probably pipes; he also acknowledges the fact that other judgments have placed them as either musical instruments or (if bone) implements used by medicine men for sucking out disease, a point that has been ably covered in earlier replies [2:12, 88]. He holds, however, that one use does not necessarily exclude the other, and he cites (p. 47) an unidentified description from the tale of an early traveler who had observed the Indians in the California region:

They applied to the suffering part of the patient's body the *chacuaco*, a tube formed of hard black stone and through this they sometimes sucked and sometimes blew . . . supposing that the disease was either exhaled or dispersed. Sometimes the tube was filled with cinaram or wild tobacco lighted, and here they either sucked or blew down the smoke. . . .

D. B.

« WINE AS A DENTIFRICE (5:62 *et al.*). The motion picture to which your reader referred is "Traveling Saleslady" (1935), with Hugh Herbert and Joan Blondell.

Edward Ellis

« HISTORIC PENS (5:62 *et al.*). At the surrender ceremonies aboard the battleship "Missouri" in Tokyo Bay, accord-

ing to dispatches of September 2, General MacArthur signed with five pens. He gave one to Gen. Jonathan M. Wainwright, the second to Gen. A. E. Percival; third and fourth were to go to the United States Archives and to West Point; and the fifth was a small red one belonging to Mrs. MacArthur. When the Supreme Commander had finished with "No. 3" and "No. 4" he placed them on the table. Then came Fleet Admiral Nimitz, who signed for the United States after General MacArthur. Next, with his own pen, the Chinese delegate signed; and after him, Admiral Sir Bruce Fraser, who in signing for Britain used the two pens that General MacArthur had set down on the table—but instead of returning them to that same spot he handed them to his aide. They were recovered several hours later, however, and are being placed according to the original plan.

*Ruth Belden*

« COMMUTERS' CLUB CARS (3:79 *et al.*). Ten of these cars have been operating on regular schedule out of New York City through the whole war period. Public protest against the use of what is ostensibly a luxury car brought a reply from the Office of Defense Transportation, stating that cars of this class could not in general be converted into coaches because of the dearth of coach seats.

What influence the newly developed "Casino" car will have on the long established commuter club car is open to question. This coming comfort is said to carry a series of game rooms and is made up of pairs of rooms with sliding panels that can be rolled back to form a single spacious compartment, fourteen feet long and seven feet wide.

« TWO FIRST EDITIONS (5:63 *et al.*). "E. H." and "A. P. D." are surely justified in saying that if the *Publishers' Circular* is correct there is "still another small discrepancy." A letter in the Manuscript Division of the New York Public Library, written by Madame Calderón, dated December 12, 1842, and addressed to "Messrs. Little & Brown," would seem to indicate that the book was only approaching its last stages in mid-December; and it appears not too likely that it could have been published within the first two weeks of 1843:

Sir:

I send you the remainder of the manuscript—together with a *glossary*—which Mr. Ticknor suggested to me that it might be as well to have at the end of the book—M de Calderon wishes you to send him the *title-page* and Mr. Prescott's *preface* to send to Habana to a friend of his—as he thinks that they will probably upon seeing it, wish to have some copies there—I have corrected the table of contents—

Yrs

F de Calderon—

As we are sending letters almost immediately to Habana it will be as well to send the title-page &c as soon as possible this morning—

*E. J.*

« NAMES FOR THE MAN IN THE STREET (4:76 *et al.*). Hency C. Wolfe, writing in the New York Times *Magazine* (August 26, 1945, p. 5), holds that our major objective in Japan is the finding of a solution to the problem of Suzuki-San, the "average man—the John Smith—of Japan."

*E. L. L.*

5/5-106  
University of  
Kansas City Mo.

# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*Walter Pilkington\* and B. Alsterlund*

\*With the Army Air Forces

## Notes

### *Names on Puerto Rico*

PITY the poor postman who sets out to deliver a letter to Jesús de Jesús Echevarría, 367¼ Avenida del Pillo Encarcelado, Orillas de la Basurera, Bo. Hollywood Arriba, Utuado, P. R. If he manages to find Hollywood Arriba and makes his way to the city dump, he will discover that the "street" numbers of Pillo Encarcelado run something like this: 59, 34½, 367¼, 84, 2, 5, 367¼ (*sic*), 9, 213, 25, 367¼ (*sic*), etc. And even if he picks the right "367¼," he can punch the doorbell through the wall trying to get Jesús de Jesús Echevarría, but unless he asks for a "Chucho" or the like, the letter will be returned to sender unclaimed.

All the *jíbaro* (Puerto Rican peasant) wants in the way of a name is an identifying tag. The beautifully elaborate Spanish system of paternal and maternal *apellidos* means little in a society in which *padre desconocido* appears far too often on birth certificates. Ramón Carbonell Betancourt is simply "Moncho"; Gregorio Casiano Román is "Goyo"; Santiago Dominguez Lavandero is "Cha-

go"; and Puerto Rico's "Sad Sack," cartoonist Enver Azizi's "Margaro el Recluta," is "Lalo" in the vernacular of the enlisted men's barracks.

Obvious derivatives from Christian names can be found anywhere. But search the archives of such representative institutions of the Puerto Rican underworld as the Insular Penitentiary in Rio Piedras and you will find a mine of *apodos*. "Mano Santa" is a pickpocket up for a year and a day. "El Cura" (or "El Curita") robbed the priest in Orocovis. "Veinte Mil" was once under \$20,000 bond, and "Tres Mil" was remanded to the custody of the marshal for failure to make a \$3,000 bond. "Cocoleso" (a well-known Puerto Rican race horse) is a bookmaker who operated *por el izquierdo*. "El Menor" is a youthful looking blackmailer who tried to get special dispensations granted to minors by claiming that he was under sixteen.

The Mayagüez Reformatory for juvenile offenders is harboring one young rascal known as "Veneno." "Papy" is a solemn-looking fifteen-year-old *raquetero* from Bo. [Barrio] Guadalcanal. "Federal" is a minor with a strange misconception of the laws of mine and thine in regard to Government property. A draft delinquent that landed in the FBI's net was known to his companions as "La Guayamela" for his escapades as a female impersonator in Guayama. "Gallina" is a chicken thief, "El Lío" a rice thief.

Physical characteristics are by far the richest source for nicknames. The hispanic genius for concise description of mutilations has produced such onomastic gems as "El Gacho" (one ear missing), "Mochó" (one finger missing),

"Mellado" (literally, "jagged," front teeth missing), and, of course, the famous "El Manco" (one arm missing). Other deformities have inspired equally descriptive *apodos*: "Coto" (goiter), "El Gago" (stammerer), "Bizco" (crosseyed), "Cojo" (cripple), "Cascorbo" (bowlegged), "Chato" (small nose), and "Narizota" (large nose).

The nature of one's hair is often the basis of popular identification. "El Cano" and "El Rubio" are blonds, "El Indio" has straight, black hair, "El Crespo" would be a "Curly" to most Americans, and "El Calvo" is the indecorous name for "Baldy." "El Feo" is a brazen symbol of disrespect for the delicacy of polite society ("La Fea," incidentally, is the U. S. Foreign Economic Administration on the South American continent). "Papús" is the thoughtless name given the little hunchback in Enrique A. Laguerre's novel *El 30 de Febrero*. A stout girl is likely to be called "Pipa" (barrel) —"Manteca" (butter), however, is the equivalent of "Fatty." "Colorao" (jibaresque for "Colorado") would be "Pinky" in an Anglo-Saxon country. Away up in the hills near Barranquitas, a skinny little fellow—with no more fat on his bones than a codfish—was known far and wide as "Bacalaito." "Pulgacito" (little flea) is, however, the ordinary equivalent of "Skinny," and "El Funche" (a particularly nourishing kind of native mash) is "Chubby."

Animal names are common acquisitions. "El Chanco" (hog) is "Slimy," "El Chivo" and "El Cabro" are lechers (but "Lobito" is "Hungry"), "Mono" is "Monk," and "El Buey" is "Bull." "Lagartijo," "Ratón," and "Mosca" are no more complimentary in Puerto Rico

than elsewhere. "Potranca" and "La Perra" are two well-known sodomists in Bo. La Perla Vieja, San Juan.

Occupation, on the other hand, can provide many a nickname. "El Planchador" worked in a tailor shop on Westchester Avenue in the Bronx. "El Cobrador" went the length and breadth of the island collecting fares on a *guagua*. "Zapatero" learned his honorable trade in an ambulatory stand in Bo. La Marina, San Juan. "Seilsman" is an itinerant vendor of coconut sherbet and *piraguas*.

A fair number of nicknames are direct borrowings from character or personality traits. "Fio-Fio" is a shrewd, sarcastic merchant who operates the bar "Gratis"! "Baby" and "4 Años" are two morons who periodically run afoul of the Fajardo Police Department. "Escolastica" was actually baptized with this name when her parents, wishing to reward her for a grade-school honor, decided to legitimize her. Similarly, "Perseverada" acquired her name legally only after she had earned it. "Coquetón" is a lady-killer who is the envy of all San Juan waterfront pimps. "El Bobo" is a simple-minded mendicant.

Place of birth is another common source. On the streets of San Juan one can always hear a call for "Guaynabo," "Coamo," "Bayamón," or "Salinas." All Spaniards, regardless of origin, are contemptuously known as "Gallego," but occasionally one finds "El Vizcaino," "El Asturianito," or "El Valenciano." "El Portugués" was a bosom companion of pirate Robert Cofresí, and his ghost (along with other buccaneer wraiths) has been seen at Camp Cofresí on Mona Island. A chap with the obviously Gallic nome of Laboy was christened "El



Galo." "El Cubano," "El Venezolano," and "La Francesita" all carry Alien Registration Receipts. "El Dominicano," however, happens to be a native.

So much for the more logical nicknames.

Four fantastic ones come direct from the vegetable kingdom — "Brocoli," "Aguacate," "Coco" (evidently something of a bonehead), and "Lechuga." But for unspoiled inanity, one could hardly do better than "Hoyo Negro" and "Leche de Múcaro" (milk of the night owl).

‘ ‘ ‘

Place names, too, on this tropical (not political) paradise of an island—ever since the day of the dyspeptic mariner who cursed Cape Mala Pascua one ill-omened Easter morning—have been very much a product of the imagination.

The traveler need only skirt the shores of Borinquen to get something of a sample of what lies further inland. Punta Vacía Talega (empty bag), a fisherman's *Schlaraffenland* in Barrio Cangrejos (crabs) near San Juan, and Punta Cuchara (spoon) near Ponce are obviously derived from geographical peculiarities. Punta Algarrobo (carob tree) near Mayagüez and Punta Manglillo (little mangrove) near the (U. S.) invasion coast (1898) of Guánica clearly go back to characteristic vegetation. Punta Mulas, Punta Conejo (rabbit), and especially Puerto Mosquito, all on the island of Vieques, are readily explained in similar terms. The islet of Las Cucurachas near Fajardo, Ratones Cayas (Rat Keys) near Salinas, and Punta Caracoles (snails) near Arecibo are likewise traceable to terrestrial and marine life.

The most revealing names, however,

are those of the *barrios*. The *barrio* is a region of indefinite size—as much as a hundred square miles in the country, as little as a few blocks in the city (occasionally the term *barriada* is used for the latter, but *barrio* is the generic term). Some *barrios* are further divided (rather inconsistently) into *sitios* (neighborhoods), and a *sitio* might well be called a *barrio* in folk speech. Puerto Ricans are as conscious of the *barrio* in which they live as are the Viennese of their *Bezirk*.

The most famous of the *barrios*, as well as one of the most recent in origin, is the gigantic slum called El Fanguito ("Mudflats" or "The Little Mud"), lying along the channel into which San Juan's sewage is dumped. It is also known as "Bo. Venezia," for appropriate reasons, and is a conglomeration of squatters' huts set up in the *mangle* (mangrove swamp from which all mangroves have been cleared) and conceded by informed observers to be the world's worst slum. And a glance at about six large photographs of it in a folio issued by the Insular Government will leave one with little desire to refute this opinion.

But place-name logic in Puerto Rico is not always too apparent. Bo. Machos (he-men) in Ceiba and Bo. Media Luna (half moon) in Toa Baja are completely unexplained. Bos. Machuelo Abajo and Machuelo Arriba in Ponce seem to lack the virility of the Ceiba area. Bo. Corcovado in Añasco does not look like a hunchback on the map; nor does anyone living there today recall any native from whom it could have been named. Bo. Gandul (bean) in Santurce and Bo. Dulces Labios (sweet lips) in Mayagüez come of equally mys-

terious sources. The hispanic Hamlet who named Punta Caigo o no caigo (I fall or I don't fall) on lonely Mona Island and the ebullient Iberian who founded the town of Aibonito (Ai! Bonito!) defied all rules of onomastic science. Bo. Vivi Abajo (I lived down below) in Utuado is characteristic of addresses as they are given in the hills. Sitio Fondo del Saco of Bo. Domingo may have been named by the same genius who christened Vacía Talega.

Many of the more recent slum names are borrowings from the cities in the news of the day. Bo. Berlin (Ponce) may have been a rather presumptuous choice at one time, but today the parallel is clearer. Straight up "Rio Mi-erda" from El Fanguito (or Venezia) are Bos. Shanghai, Buenos Aires, and Leningrad, the last two of which are much closer geographically than the diplomatic relations of the Argentine and the U. S. S. R. Bo. Leningrad, of course, is a tribute to the defenders of that city during its recent siege. But Bo. Paris (Lajas) is an expression of the old Latin-American crush on the City of Light. Arroyo has a Bo. Brooklyn. Bo. Singapur (Juana Diaz), Bo. Canton (Bayamon), and Bo. Shanghai lend a little of the oriental touch. The old home town of Ciales is celebrated in Bo. Cialitos (technically in Ciales but geographically closer to Jayuya), Buyageographically closer to Jayuya), Bayamón in Bo. Bayamoncito (Comerio), as).

Countries are generously represented. Caguas has a Bo. Checoslovaquia and (as in Aguadilla) a Bo. Borinquen; Bo. Guatemala (San Sebastian), Bo. Venezuela (Rio Piedras and Ponce) and Bo. Colombia (Mayagüez) belong, if you

like, to the Pan-American group. Bo. Belgica is virtually the only *barrio* that can be identified with any European country. Bo. Polo Norte (Ceiba) sounds like something of a bold effort to escape from tropical reality. Bo. Chino (Humacao) is probably named for one of the Chinese brought there by the Spaniards last century. Both Adjuntas and Ponce have a Bo. Portugués.

The humblest admirers of our late great President have named Fajardo's worst slum Bo. Roosevelt. On the other hand, the social elite of San Juan's lower bourgeoisie live in the elegant housing project in Hato Rey known as Bo. (sometimes Barriada) Eleanor Roosevelt (fully equipped with an Eleanor Drugstore and a Bar Eleanor).

Moving into an entirely new source category for *barrio* names, one finds Bo. Mosquitos (near Puerto Mosquito on Vieques) and Bo. Pulguillas (little fleas) in Coamo. Bo. Palomas (Comerio), Bo. Jacana (a tropical wading bird—Yauco and Yabucoa), and Bo. Pollos (Arroyo) all spring from bird names. Bo. Gato (Orocovis) is a tribute to the most prolific of all the fur-bearing animals of the island.

Marine life so abundant in the waters surrounding Puerto Rico turns up, oddly enough, in inland names, so far as the *barrio* is concerned—Bo. Camarones (shrimp—Guaynabo) and Bo. Lizas (skate—Maunabo). Bo. Tortugas (turtles) in Guaynabo is also a little out of place. And Rio Jueyes (land crabs) near Salinas is named for the one crustacean eaten here in abundance.

Lawrence S. Thompson

## The Thumbtack

*[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]*

**BANANA DOLLAR:** the Japanese dollar (now worthless) in Singapore; so called because of the banana design on the notes (AP dispatch from Singapore, September 10, 1945). **BENTHOSCOPE:** new deep-sea diving device, designed by Otis Barton; two great wheels enabling it to roll along the ocean's bottom are said to do away with the greatest hazard of the bathysphere dives—striking projecting rocks that smash the windows. **CIGARETTE CAMPS:** Camp Philip Morris, Camp Lucky Strike, etc., near Le Havre, where thousands of GI's await embarkation. **CODE NAMES FOR MAJOR EUROPEAN OPERATIONS:** Torch (invasion of North Africa); Overlord (landing of ground forces in France); Eclipse (the overrunning of Germany); Tiger (Canadian attack on D-Day); Neptune (naval invasion of France). **DOORSTEP COURSES:** extensive program of courses for adults to be offered this fall by the evening session of City College, New York, in fifty-five branch libraries of the New York Public Library; a continuation of the "neighborhood college" idea introduced in October, 1944. **"52-FOR-40 OR FIGHT":** new strike slogan (*Life*, October 1, 1945).

**INTERROGATION CENTERS:** Dust Bin, British center near Frankfurt where top Nazi industrialists, financiers, and technical specialists are being held; Dulag

Luft, new American center at Oberursel, west of Frankfurt, where more than two hundred ranking (Nazi) military and political figures have been assembled from detention camps (this replaces Ash Can, in Luxembourg). **LILY:** portable seadrome, consisting of a number of buoyancy cans with hexagonal surfaces so linked together as to give to the motion of the sea from any direction and yet remain sufficiently rigid to take the weight of heavy aircraft; invented by R. M. Hamilton of the Royal Navy; so called because of its resemblance to lily leaves or palms. **MANHATTAN ENGINEER DISTRICT:** Army atomic bomb project. **RED APPLE BILL:** a House bill designed to induce Army-Navy enlistments; so called by members who said that it "held out a red apple" in the form of allowances, benefits, etc., to enlistees. **RUPTURED DUCK:** dischargee's name for the discharge emblem.

## Queries

» **FAIR AND WARMER.** When, approximately, was the weather forecast first made a daily feature in American newspapers?

I had assumed that this fact would show up almost immediately in any one of several reputable sources; yet after reasonable search I find nothing explanatory. Lucy Maynard Salmon's *The Newspaper and the Historian* (N. Y., 1923) cites (p. 11*n*) a "weather chart" introduced by the (London) *Daily News* in 1848, at the time of poor harvests. According to this account it was

retained in this form over only a short period, afterward continued by the "Astronomer Royal in cooperation with the railway companies." But this, to be sure, is British; moreover, it sounds surprisingly late for either British or American practice, in view of the number of miscellaneous features one finds in early nineteenth-century newspapers.

S. L. K.

» "CHEESECAKE." I should like a few notes on the term "cheesecake," the news photographer's word for the accent on the knee-to-toe stretch in the female subject. *American Speech* (December, 1943, p. 303) gives two undetailed references, the earlier of which comes from *Time*, August 24, 1942 (p. 14), where Marlene Dietrich is labeled the "Supreme Empress of Cheesecake."

I myself am certain that the term is at least four years older than this evidence would suggest. What are the facts?

G. Y. W.

» "STATESIDE." Who coined the word "stateside" (which, I assume, came in with World War II)? And when did it first become a part of GI vocabulary? Has it any other meaning besides "on or of the home front, rumored"?

Martin Sheridan, Boston *Globe* correspondent, used it in a dispatch dated March 10, 1945, describing the sentiment of a bomber crew (over Tokyo). The men, he said, were annoyed to think that "'stateside' stories" of fabulous flight meals—hot chow, etc.—were going round, while the plain truth was that airmen in the Pacific got nothing of the kind. This is the earliest printed appearance of the word that I have

found; but it may well have been in use for some time.

Harold A. Welch

» "NEITHER FISH NOR FLESH, NOR GOOD RED HERRING." I should like some additions to a list of foodstuffs that enjoy the distinction of being not what they seem. Here are a few illustrations:

Irish turkey—corned beef  
Columbia River turkey—salmon  
prairie oyster—whisky with raw egg  
mountain oysters—lambs' testicles  
Cincinnati oysters—pigs' feet  
Cincinnati olives—pigs ("because a large quantity of olive oil is manufactured out of Cincinnati lard"—Barrere & Leland, *Slang, Jargon, & Cant* [1889]).

G. Legman

» MURRAY HILL HOTEL: "THE OLD LADY." I am interested in popular names for clubs, inns, etc., and some months back I made a note of "The Old Lady," listed [*AN&Q* 4:149] as a nickname for the Murray Hill Hotel in New York. I have since asked several people when and by whom this name was given it, and nobody appears to know. One of them, associated with the place for over ten years, seems to think that it was first used, without explanation, by a newspaper columnist. If so, when? Or, has someone an entirely different answer?

Richard Horton

» JOAN I AND BOCCACCIO. The *Philobiblion* for Jaunary, 1862, quotes (p. 28) "Bayle's Dictionary" [*A General Dictionary, Historical & Critical* (London, 1738)] thus:

P. 717.—Joan I. Queen of Naples. Brantome adds the Princess might have loved not Boccaccio's body but his noble soul as he had seen several beautiful ladies love many learned men . . .

One might then ask: Is there any basis for suspecting an affair between Joan I and Boccaccio?

Joan I was the granddaughter of Robert the Wise, and Boccaccio's famed "Fiametta" is identified as that Robert's bastard daughter Maria, wife of the Lord of Aquino (sometimes "Count").

To the best of my knowledge, Joan I was a child of ten in 1336, when Boccaccio first saw "Fiametta" (March 30). Despite Joan's youth she had then been married to her cousin Andrew for three years. Andrew was murdered nine years later, probably with the connivance of Joan, then nineteen (and two years a queen).

Joan's second husband (m. 1348) was reputedly another of her cousins, Louis of Taranto, born in wedlock, but in all probability the son of Niccolo Acciaiuoli. The conduct of the boy's mother, Katherina de Valois, with Niccolo (virtually dictator of the Regno) was notorious.

It would easily explain Acciaiuoli's maltreatment of Boccaccio and all the subsequent recorded bitterness between them, if the writer were with some consistency cornuting the Minister's son, called the "King," in the all-too-cordially-welcoming arms of Joan the Queen.

When I began to put this question I did not mean to suggest that Joan might have been the true original of "Fiametta," but, upon scrutiny, why not? Couldn't "Maria Countess d'Aquino"

have been trumped up to cover the greater scandal? Wouldn't Boccaccio purposely strew the path to identification with a few literary red herring?

However that may have been, one woman or two, what is the source of the Bayle-Brantome suspicion?

*Tiffany Thayer*

» AUTHORS NINETY AND OVER. Maud Howe Elliott, with a long list of books to her credit—beginning with novels written in her very late twenties, and extending over about sixty years—wrote *This Was My Newport* (Cambridge, Mass., 1944) when she was ninety. So far as I know, this is something of a record in old-age authorship. How many titles belong to writers in their nineties?

*Julian Street*

» DE QUINCEY'S SUNSETS. Where in his writing does De Quincey, in speaking of sunsets, say that they "roll down like a chorus"?

» TWO IDENTIFICATIONS. Who was the author of *Sonnets of the Seasons*? And who wrote "Hugh Sutherland's Pan-sies"?

*C. D.*

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« JEFFING (4:150). A few further facts on this game turn up in Lockwood's *American Dictionary of Printing and Bookmaking* (N. Y., 1894) and in the *American Encyclopædia of Printing*, ed-

ited by J. Luther Ringwalt (Philadelphia, 1871). The first of these adds only one point, that if one quadrat mounts upon another it is a false throw, and must be repeated. The second defines the practice in this way:

Throwing with quadrats, somewhat in the fashion in which dice are thrown, to decide disputed points in printing-offices, such as who shall receive a fat take of copy, etc. This ancient custom is still maintained, although it is now applied to a smaller number of objects than in former years. The usual plan is to take nine em quadrats or quads, which are shaken in the closed hands of each of the jeffing party, in turn, each person having three throws and the winner being usually the person who has thrown the largest number of nicks uppermost; although, under one system, a mollie, which consists of three throws without a single nick being turned uppermost, entitles the thrower to be declared winner.

Dorothy Eggert  
Typographic Library  
Columbia University

« W. A. Savage's *Dictionary of the Art of Printing* (London, 1841) carries an entry for *jeff* with a cross reference to *throw*, and explains it as a means by which both compositors and pressmen either gamble or "take a chance for any advantages arising in work." The quads, it states, are shaken well together in the "hollow of both hands," and are then thrown upon "the imposing stone, or press stone." A quadrat with three deep nicks in was "most easily distinguished," and whenever possible printers used quads of this description.

It would appear from this account that the game was an old one a cen-

tury ago; moreover, possibly of British origin, a point which is not clear from entries in American dictionaries, etc.

E. R.

« THE CHRISTENING OF SHIPS (1:192 *et al.*). As for the *when* part of the query on the use of champagne for christening: It would be difficult to say, but it seems safe to assume that this occasion demanded *the* elegant wine of the period, and that the appropriateness of one wine over another was a matter of variation in popular esteem. The "Constitution," for example, was christened with Madeira, in the great days of that wine. To most people, champagne has long been the drink for celebration, and is probably generally regarded as the costliest ("nothing too good," etc.), though as a matter of fact some great-vintage Burgundies, Rhine wines, and clarets have sold for more, I believe, than any champagne. Too, champagne bottles are elaborately dressed with foil and fancy labels. But probably the greatest "selling point" for champagne is the explosion, the pop, and the fizz—when the bottle is broken.

Julian Street

« WARTIME BABIES (4:170 *et al.*). In an interview on the sex ratio in war years I myself gave this as a possible explanation for the rise in male births during and after a war:

It may be that the younger age of the mothers has something to do with it: in war periods more people get married and at a younger age. On the other hand, it may be that the younger age of the father has something to do with more boys being born than girls. It may be that there are other biological reasons.

To this I want to add that statistics in *normal* years demonstrate a higher sex ratio—boys to girls—at birth, for younger parents. This has been more recently discussed in England and in the United States. A few figures may illustrate this point: If, for instance, all live births that occurred in the United States in 1940 were subdivided by age of mothers, the sex ratio, using white mothers fifteen to nineteen years of age as an index, would be found to be 106.9; for white mothers, thirty to thirty-four, 105.5. Similar ratios are obtained when the birth total is subdivided by the age of fathers. Negro birth statistics show, on this computation, a somewhat lower ratio.

It is reasonable to assume, on the basis of the test described above, that the rise of male births in war years is due to the fact that more people get married at a younger age. However, for the present war period the evidence, of course, is not all in.

The magnitude of the sex ratio remains, thus far, entirely unexplained although it has received no end of recurrent and widespread study. It is the fact that almost everywhere the sex ratio at birth for humans undergoes only a very slight variation: it remains, in general, between 105 and 106 boys for every 100 girls born to mothers of all ages. Yet on the basis of pure probability one would expect a ratio of 100:100. It is this difference between the real and expected ratios that constitutes the puzzle. Possibly the deviation is caused by inborn biological traits, different in different species. Ample literature on this whole problem has been published from time to time; so far as recent articles are concerned I might cite Philip S.

Lawrence's "The Sex Ratio, Fertility, and Ancestral Longevity" in the *Quarterly Review of Biology*, March, 1941 (p. 35).

George Wolff, M. D.

« DIME MUSEUM (5:77 *et al.*). Forrest Wilson's use of the term "dime museum" in his account of Dorfeuille's, Cincinnati, in the early 1830's, is presumably an arbitrary one, representing his own characterization of this natural history museum with admission fee. He catalogs a few of the specialties of the establishment, one of which was a Chamber of Horrors that presented a "mechanical representation of Hell, designed and executed by the celebrated Cincinnati sculptor Hiram Powers." Infidels, he continues,

. . . . . felt an uneasy sense of the reality of Powers' Inferno at Dorfeuille's dime museum and could jump and yell as sincerely as any Christian when they touched the electrified hand rail.

(If the original contemporary account actually described the place as a "dime museum," then this is by far the earliest appearance of the term.)

R. E. D.

« "TAKE TWO CHAIRS" (5:77 *et al.*). The witticism is attributed to Joseph H. Choate (1832-1927) by John E. Milholland in *Joseph Hodges Choate: Lawyer, Statesman, Humorist, Orator*, thus:

A pompous young man called on Mr. Choate at his office. He was asked to take a chair. The lawyer was busy, but the youth was impatient, and in a moment interrupted the lawyer again with the remark, "I am Bishop

Blank's son." "Please take two chairs," said Mr. Choate.

I have not seen the Milholland volume; the piece above is quoted in *Wit, Wisdom and Foibles of the Great* (N. Y., 1918), compiled by Charles A. Shriner. There is perhaps a certain "rightness" about the Choate attribution, however; and since a bishop is involved in the anecdote the ecclesiastical note in other attributions is maintained, possibly suggesting the common source of the story.

V. S.

« DROPPING OF THE "R" (4:172 *et al.*). There are some illuminating remarks (with bibliography) on this subject in Mencken's *American Language*. (Mr. Bender's surmise [4:172] that the "fad" started early in the eighteenth century could hardly be borne out in face of Mencken's reference [p. 350] to H. C. Wyld's evidence that the *r* was "lost before consonants 'at least as early as the Fifteenth Century'"—unless he was concerned with only the very widespread occurrence of this phenomenon. Mencken also cites [G. P.] Krapp's illustrations [*The English Language in America*] from early American town records, as well as his point on the survivals in vulgar American—*cuss*, *bust*, *hoss*, etc.).

Undoubtedly the most interesting aspect of the whole *r* subject is the fundamental—and largely unsolved—question of how to account for such sharp regional differences. Early nineteenth century migration westward is commonly offered as a major factor; and, as John S. Kenyon points out in "Some Notes on American *R*" (*American Speech*, March, 1926), those who re-

mained in the East were in closer touch with England than they were with the West beyond the mountains. However, this does not explain why those moving with the frontier tended to sound their *r*'s. Some lay this to the fact that "in unsettling social circumstances, such as migration . . . forces which may long have been present exert their full power" (Krapp). But again, to what degree were the *r*-sounding "forces" present at the time of the migrations? Scottish and Irish influences are suggested, and Kenyon (*ante*) notes that the British influence was by no means confined to London English, that northern English speech peculiarities have something in common with Western American at certain stages.

I should like to mention one point which must have been made before but which I myself have not encountered. For two centuries or more, culture, in the academic sense, was vested in the East; and in the effort to retain that guarded boast is it not conceivable that the men who wielded the greatest influence in that region drew, consciously or unconsciously, a parallel between their own institutions of learning on the one hand and Cambridge and Oxford on the other?—one's manner of speech was a natural enough medium! By this same token, those who set out to explore the new rather than enrich the old might easily have welcomed any reasonable outward change in custom as a means of identifying themselves as part of a new movement.

L. A.

« BLUE-PLATE LUNCHEON (2:103). There is a possible clue to the source of this expression on page 43 of Dixon



Wecter's *The Hero in America* (1941), in the course of a description of Forefathers' Day, a New England tradition first observed in December, 1798. He cites the 1820 celebration—the bicentenary of the landing—as one of particular significance. Daniel Webster, on that occasion, gave one of his finest orations, and the banquet, Wecter reports, was "eaten from huge blue dinner-plates specially made by Enoch Wood & Sons of Staffordshire." These are described as bearing a representation of a boatload of Pilgrims "landing before the eye of the Indians . . . standing on the rock itself"; and on the rock were carved the names of Miles Standish, William Bradford, and others.

P. O.

« RED LIGHT DISTRICTS (5:72 *et al.*). Old Washingtonians recall the section known as "the Division," a region centered in the low-number streets of "northwest" Washington, bounded roughly by Pennsylvania Avenue on the south and Massachusetts Avenue on the north. Almost anyone could identify the place, but few people considered it proper to talk about it. A friend who grew up in Washington and left it shortly after the turn of the century is certain that the term originally referred to that section of the city where the troops of Hooker's Division were quartered just after the Civil War.

John Clagett Proctor corroborates this point concerning Hooker. Moreover, as recently as January 28, 1945, he used the term in an article in the *Washington Sunday Star*, contrasting earlier inauguration parades with the simple ceremony marking the beginning

of Franklin D. Roosevelt's fourth term—he speaks of the Pennsylvania militiamen who "marched down the Avenue to Twelfth Street and then went through the 'division.'"

H. M. L.

« SOLDIER AND SAILOR "CLUBS" (5:44 *et al.*). The Short Snorter Club, described in a brief article in the *New York Times Magazine*, September 9, 1945, was not originally established as an organization to which men in the services, by certain accomplishments or common characteristics, gained unrecorded but legitimate membership. However, its one prerequisite was (and is) the completion of an ocean crossing by air, and since the outbreak of the war the uniformed group—American, British, Canadian, Chinese and Russian—has, naturally, been in the majority. It has become a "billion-dollar racket with around three million members." The "racket" element lies in the fact that once an eligible has paid an arbitrary fee for the exchange of signature (on paper money) with another member, he can hold any other member he may meet for any amount of money he likes if the person in question has failed to carry membership evidence with him.

Origin of the Short Snorters is somewhat in doubt: some contend that it began when Wylie Post, Will Rogers, and Joe Barrows, an American-Alaska run pilot, exchanged autographed dollar bills in the Nevada Grill in Nome, some years back. Another version holds that Joe Crosson, a pilot on this same run, founded the club in 1925 in Fairbanks.

T. K. S.

« FURTHER SOURCES ON THOREAU'S STAY ON STATEN ISLAND (4:119). There is a rather detailed account of this episode in the *Staten Island Historian*, January-March, 1943, by Max Cosman; it is quite possible that some of the material is from firsthand (S. I.) sources not duplicated by the two mentioned in the query. However, I noticed, in running through this piece, one slight error. Mr. Cosman refers to William as the Emerson youngster whom Thoreau came to tutor—it was Haven, was it not?

C. D. D.

« "RAIN OF FIRE" (5:79 *et al.*). Phenomena of this kind can be found in abundance in the books of Charles Fort—particularly in *The Book of the Damned*, and perhaps to a lesser degree in *New Lands*, *Wild Talents*, and *Lo!* To give only two illustrations—a huge ball of green fire (described in *Nature*, October 25, 1877) and an envelope of fire wrapped about the deck of a vessel sailing southward from Yokohama.

M. A. deF.

« GUM IN ITS INFANCY (5:76 *et al.*). [Footnote to a paragraph (5:38) citing William F. Semple's gum patent taken out December 28, 1869, and involving the use of "rubber" and "other articles . . ."]:

My father's chewing gum patent was taken out before I was born and the manufacture of the gum had ceased before I was old enough to know anything about it—or maybe earlier.

However, so far as I can tell, Father's primary idea was to market something that would benefit the teeth and gums, though I never remember hear-

ing him say specifically this. The gum was packed in inch-deep paper boxes (about 4" x 6") and came in sheets that were creased in one-inch squares that could be torn off like postage stamps. It was about the color of a red inner tube and about twice as thick as the present-day chewing gum. It was fairly rugged stuff and the flavoring did not last long; when chewed it acquired about the same stickiness that modern gum has.

Father evidently did not realize what he had. Instead of improving and perfecting the gum, he left the whole project in order to turn his attention to something else: he did succeed in inventing and perfecting the first successful atomizer.

C. Y. Semple

« A KING WHO WOULD NOT LIFT A CHAIR (4:154 *et al.*). The query appears to remain unanswered—except for the suggestion that the story may have come out of Voltaire—and I am tempted to raise a few subsidiary points.

First, be the story true or not, was it not, originally, that the king sat too close to the fire, became overheated, and died of a subsequent ailment? Or did he receive only a slight burn from a coal that popped out and fell too close to him? That is, did the worthy king, at the time of his refusal to act, have any notion that he was subjecting himself to any real danger or did he merely suffer some slight discomfort for the sake of form?

I do not recall any tale of a French or Spanish king who died of so odd a burn, and I should not believe it if I met with one. Veblen, of course, had extreme notions of honor and would not have

told a lie; we may assume that he had heard the story. But if he gave no authority at all, was he not playing the man of letters even against his better judgment? Few writers (or professors!) could resist retelling a story as pat as that one; nor would they inquire too closely into the possibility that in the original version the king had been shown to be rather less of a fool than the author hoped he had been.

As for Spanish or French—surely it was a Spanish king, who, traditionally, was a perfectionist in etiquette.

T. O. M.

« PANDEMIC FRIGHTS (4:136). Nobody, I believe, has mentioned the “panic reaction” that occurred at the time of Roosevelt’s death last April. It was explained by psychiatrists as a mass hysteria arising from a profound shock or “trauma,” and it took a variety of forms, the most noticeable of which was the sudden spread of wild rumors of the death of about a dozen prominent or popular figures. The more vigorously these were denied over the radio, the stronger they became in the popular mind. (The “substitute” or “transference” reaction was said to have been caused by the fact that many people—unequipped emotionally to take so sudden a blow—immediately, and unconsciously, sought to disperse it by finding some “substitute martyr.”)

An interesting illustration of the effect of this panic rumor was mentioned in *PM* (April 15, 1945): The strongest death rumors centered around Jack Dempsey and Van Johnson, the movie star; and as the Johnson story spread it became more and more intricately false—before long it was tied not only to

Van Johnson but to Eric Johnston, Johnny Johnson, Al Jolson, and Van Heflin.

Beatrice Cady

« LEMON PIE LADY (4:192 *et al.*). At about the same level (and perhaps only another version of the original—both take place on a bus) is the tale of the young man in civilian clothes who is riding a bus and offers his seat to a woman who refuses, reminding him that he ought to be fighting with her sons in France. “When you write them, madam,” the young man remarks, “ask them to look for the arm I left over there.”

(This was no observation of mine—*Readers’ Digest* repeated it in a recent issue.)

Harriet Taylor

« UP-TO-DATE PIRATES (4:160 *et al.*). French forces, struggling to get control of the uneasy Haiphong area (Tonkin, French Indo-China) were driven from that region last March. According to a report relayed by Comdr. Richard G. Colbert (AP dispatch from Manila, September 29, 1945), who captained the U. S. destroyer “Meade” in its relief sweep along Tonkin Gulf coastal areas, the French had, during the early summer, been reorganized, and with American and Chinese aid had returned to Haiphong in August—with a patrol vessel, two junks, and a whale boat. They were almost immediately instructed to clear out and proceed to Table Island. It was here (September 3, 1945) that they were engaged by a pirate fleet—four junks (three small), all flying the Chinese national ensign. The French patrol fired a shot across the

large junk's bow, and the junk returned fire (while the three small ones fled). The French fired heavily, pulled alongside the junk, and then boarded her. It was a wholly bloody battle, so Commander Colbert reported, and all sixty-two pirates were killed. A search of the pirate vessel showed that it had been armed with old short-barreled, muzzle-loaded cannon, fired scrap iron, bolts, and nails; and their black-powder charges had been set off with glowing punk.

The same source reported pirate (mostly Chinese) attacks along coastal cities in mid-September; small craft were boarded and stores plundered.

G. K.

« COLLECTION OF CAMPAIGN BUTTONS (1:87 *et al.*). Perhaps a few notes on the history of campaign buttons are in season.

I have only a small collection, but along with it are a few newspaper cuttings. The New York Times *Magazine* ran a short article (October 22, 1944) stating that the button in some form goes back to the 1860 election, when Lincoln's supporters flourished rail-splitter badges and his opponents wore gadgets with a representation of a rail-splitter riding a rail. Eight years later came Grant and Colfax daguerreotypes set in gold-and-blue buttons; and during the Harrison campaign the cloth-covered disk was in vogue. By this same account, Cleveland's profile was the first to grace a celluloid button (1892), and from that time forward the institution was well established.

One might say that in general there has been a trend toward simplification

of design in campaign buttons over the last twenty or thirty years.

B. E.

« TRANSOCEANIC BOOK EXCHANGES (4:159 *et al.*). Brooks Atkinson's story on the cultural link between Russia and the United States (N. Y. *Times*, September 14, 1945) states that the American Information Service in Moscow has been busy facilitating an exchange of books between the two countries. He cites our Medical Library's eagerness to fill the wartime gaps in its collection of Russian medical literature and the need, on the part of the State Scientific Library in Moscow, for complete files of American journals. Public health propaganda material is also in the process of exchange. And Russia is said to be particularly anxious, too, to have scripts of American plays and books by American authors that have come to the fore within the last five years.

A. D. L. Stock

« FASHION DOLLS IN AMERICA (5:77 *et al.*). Evidently some of these earlier Parisian fashion dolls were no more than doll busts for displaying a new coiffure or a late vogue in hats. A number of these were on exhibit recently in New York, at a showing sponsored by the American Hobby Foundation.

O. P.

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"Legitimate" questions which are not published will, if accompanied by a self addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

Contributors may, if they prefer, use initials rather than signatures.

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# AMERICAN NOTES & QUERIES

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*Walter Pilkington\* and B. Alsterlund*

\*With the Army Air Forces

## Notes

*A Neighborhood, an Era, a State of  
Mind: Informal Notes on the Gas  
House District*

IN 1825 the first gas plant on the Island of Manhattan went into operation. It stood near the intersection of Hester and Rynder Streets and—until it burned to the ground in 1848—was a source of supply for only a limited area. As the city pushed northward, however, its factories and industries moved along with it. In 1839 the New York Gas Light Company purchased a parcel of land known as the Stuyvesant Association, at Twenty-first Street and the East River; and from the cluster of gas houses that went up on this ground (and above it) the real and legendary Gas House District took its name.

On February 28, 1945, the huge O'Connell plant (Twentieth to Twenty-second, First Avenue to the river), the last remaining gas plant on Manhattan, was closed for all time. Technically, one might say, the Gas House Era came to an end on that day. But influences have a way of surviving the

physical entities that gave them birth, and one suspects that it will be a long time before anybody will be blunt enough to speak of the Gas House District as a region that *was*: yet at this very moment the rasping clank of the crane is hacking away at the center of it. There are, right now—as the old buildings come down and the approach of the stupendous Metropolitan housing project becomes more and more inevitable—two extremes of sentiment among the old-timers of the neighborhood: the one regards it as an act of annihilation that will sweep away “this church itself”; the other sees it as a force that will turn the Gas House District into “the show-place of the nation.”

The Gas House District, in name at least, did not come of a “good family.” It might have—it was and is a rightful heir to “Petersfield,” the estate of Peter Stuyvesant III, which covered roughly the same area. It has been suggested that the gas-house label might best be called a “neighborhood term, a political term.” And there appears to be a certain wisdom in this remark. John O'Connell, for whom the O'Connell plant (*above*) was named in 1929, is a flawless example of neighborhood allegiance. He came to New York when he was seventeen and went almost literally from the boat to the gas works, to remain there for seventy-two years. His friend, John Lyons, a now elderly Gas House District native, tells me that O'Connell used to swear that before he would let anybody onto the payroll (he was a hirer and a firer) he would find out for sure that the applicant was not only an Irishman but “either a Cork or Limerick man.” O'Connell was the father

of a large family and would live nowhere but in the Gas House District. In fact he would even *go* nowhere else, and, according to Mr. Lyons, O'Connell probably ventured forth into the extra-Gas House world only twice, and not far on either occasion.

Cartographically, the Gas House District is bounded by the river on the east, Fourteenth Street on the south, Twenty-seventh Street on the north, and an irregular line on the west (holding to First Avenue from Fourteenth to Eighteenth; Third Avenue, from Eighteenth to Twenty-third; and Fourth, from Twenty-third to Twenty-seventh). One might well ask how a region which got its name from something as vaporous as a leakage of gas and something as incalculable as the radius of gang terror could pretend to such a tidy set of boundaries. From the point of view of history or sociology it cannot—and the fact that the Gas House Gang was known to have operated successfully in a region that was once a part of Kip's Bay and is now the southeastern corner of Murray Hill is but one piece of evidence in this direction (and, by the same token, the Gas Housers were surely not foolish enough to forego anything that could be had by a long arm's reach below Fourteenth Street). The explanation lies elsewhere: the limits set down above are, by much more than coincidence, almost precisely the bounds of what was, in the heyday of the Gang, the Eighteenth (now Thirteenth) police precinct. The gas houses were virtually in Tammany's front yard. The Gas House District became inescapably (and admittedly) a Tammany stronghold. All of which tends to justify the remark on

the political implications of the name. It is held that nowhere (in the late sixties and early seventies) could one find a "better organized corps of repeaters [multiple voters] than that of the Gas House District." Even the insurgent faction known as the Braves of the Gas House District (belonging to the same period) had little real will to effect any rupture between Tammany and its home territory—the "split" was just a "family row," as one observer put it.<sup>1</sup>

In the very nature of things the Gas House District had taken on recognizable characteristics long before it was ever popularly so named. Several old-timers think that the nickname came into use at the time of the Draft Riots of 1863, when lawlessness enjoyed the parentage of self-rights, patriotism, and more dubious merits. Others say it originated with Tammany Boss Murphy. Murphy, however, did not reach power until 1902, and there is sufficient evidence to indicate that the name was common at least ten years earlier.

During the infancy of our memorable Era—if one measures it from the rise of the first gas houses onward—Grand Central was a cornfield belonging to a farm that lay between Bloomingdale Village, on the western side of the island, and the Boston Post Road. Here was the country seat of Robert Murray (from whose family name came "Murray Hill").<sup>2</sup> Such, then, was the region just to the north and west of the Gas House District. To the south, life was already beginning to crowd in upon itself.

It was a day of great faith in patent remedies, such as

Badeau's or Phoeбус' strengthening



plasters . . . made of some evil-ordered [sic] gum put up in little round tin boxes, and each individual spread the gum with a hot knife on heavy brown paper. . . .<sup>3</sup>

The plasters were believed to impart "remarkable strength to the wearer."

Street cries were commonplace in the thirties and forties, and one that was often heard in the lower end of the Gas House District began with these lines—

My clams I want to sell to-day  
The best of clams from Rockaway.<sup>4</sup>

During the fifties, hooliganism was everyday fare among the city's firemen; and the brawls were usually provoked by no greater tragedy than that one engine or hose company had been beaten to the scene of action by a rival company, and had thereby lost priority on the only handy fire plug. Besides these interior battles there were forays between firemen and the gangs (or "clubs," as they were more delicately termed). The Old Maid's Boys, a deadly group, made, said Chief Engineer Alfred Carson in his annual report for 1850, "deliberate and bloody attacks on our firemen while going to and returning from fires."<sup>5</sup> Nor had the situation changed noticeably ten years later. On October 15, 1860, several men of Lafayette Engine Company No. 19 were dragging their machine to a fire when they were set upon by more than a hundred rowdies who lay in wait at Second Avenue and Nineteenth Street. Stones and brickbats ripped through the air. The engine was overturned and rolled into the gutter.<sup>6</sup>

The Draft Riots of 1863 cut right through the heart of the Gas House

District. One of the most vital of the police communication lines was strung along Third Avenue, and the fires on Third and Lexington were terrifying. At daybreak on the fourth day of the riot, one could see, near First Avenue,

knots of men . . . engaged in loud and angry conversation. They looked exhausted and haggard but talked defiant as ever, swearing terrible vengeance against the military.<sup>7</sup>

Some of the bloodiest of the man-to-man battles had taken place near Nineteenth Street, and along First Avenue nothing but the grog-shops remained open.

The "El" invaded the Gas House District on August 26, 1878, when the Bowery and Third Avenue line was opened as far as Forty-second Street. Jay Gould and Cyrus W. Field were among its backers. The fare was ten cents—but with a seat; if no seat, then no charge. During rush hours, however, it was five cents, seat or no seat. (Palace-car charge was twenty cents). Not until 1886 was the fare reduced to an all-day nickel level. These early elevated trains, by the way, were pulled by small steam locomotives, all of which had their own names—"Aristotle, Pericles, Jay Gould, Chauncey M. Depew,"<sup>8</sup> etc.—and all of which were a menace to the pedestrian below; according to some accounts, people would slip into the doorways of shops while the trains steamed by, in order to escape falling clinkers, dripping oil, and rain-splattered dirt.

A feeling of hostility and disorder in the Gas House District was not unknown, of course, as late as the nineties. Max Wedell, sexton of Christ Church, on East Twentieth Street just off First Avenue, came to New York

from Germany in 1890, at a time when relations between the Germans and the Irish—from Houston Street to East Twenty-third—were explosive. Enmities were expressed in every possible form, and here is one of the songs that he still remembers (it must have antedated 1892, the year in which Castle Garden, the old quarantine dock, was replaced by the Ellis Island buildings):

[German version]:

There's a place called Castle Garden  
It's built of solid bricks  
But every time a ship comes in  
It's filled with dirty Micks.

[Irish version]:

There's a place called Castle Garden  
It doesn't amount to much  
But every time a ship comes in  
It's filled with dirty Dutch.

In 1892 Max Wedell went to work for Dr. George U. Wenner (1844-1934), who was pastor in Petersfield for seventy-five years and who had organized his first parish in a blacksmith's shop at 416 East Fourteenth Street. Wedell recalls a very bitter wave of antisemitism in the Gas House District during the early and middle nineties; and Dr. Wenner, he reports, was once stoned within a few yards of his church for no other reason than that a bunch of rowdies thought him to be a Jew, "because of his beard."

It was of this same period (and covering the northern tip of the Gas House District) that Lincoln Steffens wrote some of his best early newspaper stories, following a form of realism that, in the end, enabled him to convince the *Evening Post's* city editor that a description, in effect, is often "more editorial than [an] . . . editorial."<sup>9</sup>

That some of the worst slums in New York came to life in the Gas House District is a known fact; but to say that the region as a whole was intolerable is somewhat misleading. The very poor—whether Irish or Germans, Jews or Slovaks—lived there because they could not afford to live elsewhere. Yet many who could have gone elsewhere did not; there is scattered evidence of this fact in various paragraphs above. It might be well, at this juncture, to mention the fact that General Goethals, builder of the Panama Canal, passed the best years of his boyhood in a house at No. 47 Avenue D. He was a native of Brooklyn, but his family left there for the East Side in 1869; his school, friendships, and early influences were all a part of the Gas House District in the blustery seventies.

The celebrated Gas House Gang—like the Gophers, Eastmans, Five Pointers, and Hudson Dusters—was intricately allied with a network of smaller bands, and was at the height of its power in the fifties, sixties and seventies. For a time it held some "two hundred thugs under its banner," was known to have used "especially adroit footpads,"<sup>10</sup> and at the peak of its effectiveness, carried out about thirty holdups nightly. The death of the Gas Housers early in 1914—when their "last great chieftain, Tommy Lynch,"<sup>11</sup> was killed in a ghastly skirmish with the Jimmy Curley gang—by no means threatened the life of the Gas House District as a popular concept, and, as suggested in the early part of this note, only now, with the actual demolition of its landmarks does the end begin to look inevitable.

The Gas House District, to be sure,

has not enjoyed so broad a documentation in the realm of folklore as has, say, the Bowery, or Harlem, or the Bronx. But, correctly or incorrectly, "The Belle of Avenoo A"—both the song and the musical comedy—is always brought in as natively Gas House. Elsie Fay, with no small following, was the star of this three-act piece that opened in October 9, 1905, at the Grand Opera House (book and lyrics by Harry Williams and Aaron Hoffman; music by Egbert Van Alstyne). Maggie Burns, in this tale, is the belle. She is out of work and she agrees to pose as the wife of George Fairfax, so that George may not lose out on his father's fortune, which beyond a certain date, should the son remain unmarried, would have passed into other hands. The set of the opening scene is Avenue A and Eighth Street.

Considerably more to the point, I believe, is a little piece of Gas House lore that has been referred to as a "legend" but which is evidently a fact. It belongs not only to the day when the darkening structures first settled themselves on the East Side (and a feeling of fear and mystery would have been more understandable) but for twenty or thirty years thereafter. More than one old resident will tell you that when he was a little boy and had the whooping cough his mother took him over into a street running between two of the largest gas houses and walked him up and down all afternoon. By supper-time he was completely cured.

E. A. A.

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1. T. L. Stoddard, *Master of Manhattan: The Life of Richard Croker* (N. Y., 1931) pp. 45, 48-9.

2. Charles H. Haswell, *Reminiscences of an Octogenarian* (N. Y., 1897), p. 21.
3. Ann A. Rikeman, *The Evolution of Stuyvesant Village* (Mamaroneck, N. Y., 1890), p. 48.
4. *Ibid.* p. 46-47.
5. Herbert Asbury, *Ye Olde Fire Lad-dies* (N. Y., 1930), pp. 167 ff.
6. *Ibid.*
7. J. T. Headley, *Great Riots of New York* (N. Y., 1873), p. 246.
8. Alvin F. Harlow, *Old Bowery Days* (N. Y., 1931), pp. 387 ff.
9. Lincoln Steffens, *Autobiography . . .* (N. Y., 1931), pp. 240-41.
10. Herbert Asbury, *The Gangs of New York* (N. Y., 1928), p. 253.
11. *Ibid.* p. 358.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

AMERICAN PW LANGUAGE (See also AN&Q 4:39): "Duff" (false rumor); "toasting" (to escape); "boob" (to make a mistake); "bod" (fellow); "dobie" (to wash clothes; accomplished with the help of a "dobie bucket" and a "dobie stick" [utensils made from tin cans]); "tobacco" (news); "weather" or "weather report" (news received on a hidden radio set); "project" (escape plot); "in the bag" (captured); "goon" (German soldier or guard); "goon up" (to be on the alert for a guard); "ferret" (German security agent); "weasel" (assistant to a "ferret"); "stooge" (American prisoner of war who trailed an obnoxious guard at a safe and respectable distance until he got fidgety and ordered the prisoner away; immediately

another "stooge" would take his place); "glop" (any food mixture); "Krunchies" (breakfast food made by toasting bits of prison bread crust); "brew" (anything to drink; also, prison moonshine made of a small barrel of non-alcoholic German beer, raisins, sugar, and raw potatoes, and kept on the stove for seven days); "wire fever" (the "blues") (*New York Times Magazine*, November 4, 1945).

ATOMIC BOMB NICKNAMES: "Little Boy" (the first or Hiroshima bomb); "Fat Boy" (the second or Nagasaki bomb); "Big Boy" (another which might have been used had the war continued) (*Newsweek*, September 17, 1945). \* \* \* BEAST OF BELSEN: Josef Kramer, former commander of the Belsen concentration camp. \* \* \* BURLESQUE TERMS: "Gazeeka Box" (portable bathhouse with attached curtains concealing the painted beauties); "Pickle Persuader" (papier-mâché cucumber with a string attached); Strip-tease Routine: "Flash" (entrance); "Parade" (march across the stage in full costume); "Tease" (increasing removal of clothes) (Bernard Sobel in *The Saturday Review of Literature*, August 18, 1945).

FLY-BY: flight of a large group of war planes over a given spot. \* \* \* FRUIT SALAD: soldiers' term for an imposing array of war ribbons. \* \* \* GENOCIDE: the extermination of racial and national groups; coined by Prof. Raphael Lemkin, Duke University, from Greek *genos* and Latin-derived suffix *cide*; first used in United Nations indictment of German war criminals. \* \* \* JAIL-BAIT: soldiers' term for girls below the age of consent.

SOONER: an old Oklahoma expression

belonging to the Cherokee region; applied to a sneaking individual who, when the Government opened the Indian lands to white settlement, crept into the Strip before the gun was fired and the thousands of riders began the Run to stake their claims (Marquis James, *The Cherokee Strip*. N. Y., 1945, p. 59). \* \* \* THOBBER: a person who prefers guesswork to investigation and reinforces his beliefs by asserting them frequently; said to have been coined by Charles Henshaw Ward, from the phrase: "Thinking out the Opinion that pleases one and Believing it, is to Thob" (C. H. Ward, *Thobbing—A Seat at the Circus of the Intellect*. Indianapolis, 1926).

## Queries

» AN UNRECORDED NORTH CAROLINA IMPRINT? Can anyone identify the place of printing of the following item?

SYNOPSIS / NOSOLOGIAE METHODICAE / SISTENS / MORBORUM CLASSES / GENERA et SPECIES / Cum harum ex Sauvagesio Synonymis / Audtore / GUILLIELMO CULLEN, M. D. / Americae / Excudebat Abrah. Hodge, / 1783.

Hodge was an early North Carolina printer; this may therefore be an unrecorded North Carolina imprint. However, it antedates the accepted date of his arrival in that colony.

Clifford K. Shipton

» DIME NOVEL WRITERS. I would like information, biographical or bibliographical, about these late nineteenth century

authors, all of whom had dime novels to their credit:

Weldon J. Cobb: Chicago journalist and author; listed in the directories until 1891.

Anthony P. Morris, Jr.: activities known until about 1890; last heard of in Chicago.

Philip Schuyler Warne: Negro writer originally from New Orleans; said to have committed suicide in Connecticut.

Edward Lytton Wheeler: lived in West Chester and Philadelphia in the eighties; prior to that in Titusville, Pennsylvania; is supposed to have gone to Chicago; continued writing at least until 1896.

*Albert Johanssen*

» PINKSTER. Can somebody give me a little information on Pinkster, a holiday celebrated during the early nineteenth century in New York City. It is described (p. 59) in Ann A. Rikeman's *The Evolution of Stuyvesant Village* (Mamaroneck, N. Y., 1899) as an occasion "always spent in the woods . . . a day of special liberty for the negroes." If the author's brief enumeration is chronological, Pinkster came between January 1 and February 14.

*E. A. A.*

» PRIZES IN CIGARETTE PACKAGES. Some twenty-five years ago it was customary for cigarette (and perhaps cigar) manufacturers to enclose a prize or favor in their packages. My friends and I used to collect them. Among them were, I remember: felt squares with crude likenesses of ball players stamped in outline; cards with pictures of ball players (Duffy Lewis, I recall); the seals of colleges (Drake and Syracuse, to name only two); the flags of yacht clubs and

foreign countries; portraits of actors (one was of John Drew); miniatures of oriental rugs (were the designs authentic?); and leather seals edged with fringes.

I would like to know what other series there were and by what tobacco companies they were issued.

*Charles Duffy*

» CLOTHES OUT OF MEAL BAGS. In a country store in northwestern North Carolina, a few weeks ago, I found meal bagged in a kind of fine-woven yet rough material which surprised me in being not plain, like the common salt and sugar bags, but figured—in blue, resembling the pattern of cotton dress material.

The storekeeper told me that country people in that region afterward used the cloth in blouses, pinafores, etc., for their children. This, he said, had been customary as far back as he could remember. Is this practice general throughout rural regions? When and where did it get its start?

*W. H.*

» "SOUND AS A DOLLAR." I should like to know when the phrase "sound as a dollar" was first used—and why. It could not have been introduced at a time when the value of the dollar was seriously questioned; the instability of the currency during the Civil War suggests that the term may be of more recent origin. Did the phrase originate with the discussion of free coinage of silver?

*Archer Taylor*

[DAE: "Churchill *Crisis* 1901 p. 38. She's solid, gentlemen, and sound as a dollar, and she kin sew and cook."]

» FIRST BOOK PRINTED IN PUERTO RICO? I would like to trace a book bearing this entry in Catálogo Número 1 (1924) of the Librería de Victoria Vindel, Relatores 2, Madrid, Spain:

SanLucar, Fray Manuel María de. (Misionero Capuchino). Cuaderno de varias especies de coplas muy devotas. Impreso en Puerto Rico, año de 1812. En 8°; Cuero azul, filetes, bandas interiores, Cortes dorados.

If the imprint date is correct, this is the first book printed in Puerto Rico.

The title was advertised for sale (1924) for 350 pesetas. Puerto Rican bibliographers noticed the entry some years later, but Vindel was unable to give them the name of the purchaser. The only information available at present is that contained in the Vindel catalogue.

Lawrence S. Thompson

» "N. M. I." It is a fairly common practice for persons with only one "given" name to adopt a meaningless middle initial. Sometimes, obviously, this has been done to avoid confusion between two persons having the same name.

I have also heard it explained as a product of the "big business" era of this century. However, I came across a reference in Edward R. Embree's *Brown Americans* (N. Y., 1943, p. 91) which gives it an earlier date. He states that Negroes, during the years immediately following the Civil War, often added arbitrary middle initials. And he quotes Booker T. Washington as saying that these additions were "simply a part of what the free colored man proudly called his 'entitles.'"

Can it be shown that the freed Ne-

groes started the practice, or are there earlier American or European examples?

R. D. M.

» THE HUNDRED BEST BOOKS. Was Sir John Lubbock's "hundred best books" the first list of the kind? I note that John Cowper Powys made such a list (*One Hundred Best Books*. N. Y., 1916). So, too, did C. Lewis Hind (London, 1927; and a somewhat larger edition, New York, 1928). A. Edward Newton selected the hundred best novels in *This Book-collecting Game* (Boston, 1928). Two variations are *The Hundred Best Books by American Women* (Chicago, 1933) and the German *Hundert Bücher ausgewählt von hundert Männern* (Leipzig, 1901).

What similar "limited" lists, compiled by individuals rather than by educational associations, have been made?

Archer Taylor

» "HERE'S LOOKING AT YOU!" In a news story I find a statement to this effect: that the toast "Here's looking at you!" was first inspired by the old-fashioned beer mugs with glass bottoms—through which a drinker's vis-à-vis could be seen in distortion as the last drink slipped from the glass. Is there any truth in the assertion? If so, where can it be verified?

A. A. Curtis

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« JEFFING (5:89 *et al.*). A late seventeenth-century reference to the game of jeffing appears in Joseph Moxon's *Me-*

*chanick Exercises: Or, the Doctrine of Handy-works, Applied to the Art of Printing* (London, 1683; reprinted by "The Typothetae of the City of New-York," 1896).

In the section headed "Ancient Customs used in a Printing-house" (Vol. 2), are listed rules for the behavior of printers and the penalties or "Solaces" exacted for breaking them. Moxon wrote that in some shops penalties were imposed for playing at "*Quadrats*, or exciting any of the Chappel [print shop] to play at *Quadrats*; either for Money or Drink." The prohibition was necessary because the game not only "hinders the Workmans work" but also "Batters and spoils the *Quadrats*."

The manner in which the game was played is also given:

They take five or seven more m *Quadrats* (generally of the *English Body*) and holding their Hand below the Surface of the *Correcting Stone*, shake them in their Hand, and toss them up upon the *Stone*, and then count how many *Nicks* upwards each man throws in three times, or any other number of times agreed upon: And he that throws most Wins the Bett of all the rest, and stands out free, till the rest have try'd who throws fewest *Nicks* upwards in so many throws; for all the rest are free: and he pays the Bett.

Playing at "Quadrats" was, of course, only one of the offenses for which one paid a "Solace" or penalty. This, in some cases, might be merely a money payment, but, if the "Delinquent prov'd Obstinate or Refractory, and would not pay his Solace at the Price of the Chappel; they Solac'd him." And in this manner:

The Workmen take him by force,

and lay him on his Belly athwart the Correcting-stone, and held him there while another of the Workmen, with a Paper-board, gave him 10 l. and a *Purse*, viz. Eleven blows on his Buttocks; which he laid on according to his own mercy. . . .

It is apparent from Moxon's account that jeffing was "ancient" at the end of the seventeenth century. And it now remains to pin down the printer-gamblers of a still earlier period.

K. Y.

« ICE CREAM (5:42). I had modestly hoped that somebody else would contribute this note. Since nobody has done so, may I say that my essay, "What Do You Do When Your Mother Whips You?"—in *Bookman's Holiday* (N. Y., 1942)—although desultory, facetious, and sometimes speculative, is the only considerable history of ice cream I know of. It is a medley of small items, gustatory and historical, collected over many years, and it answers in part C. C. L.'s questions about the world's favorite dessert.

Vincent Starrett

« "TENDERLOIN" (5:72 *et al.*). I have had the good fortune to talk with an eighty-two-year-old retired officer of the New York City Police Department who was for a time assigned to the Tenderloin district and who had acted as something of a "right-hand man" to Inspector Williams. That Williams originated the term "Tenderloin" is, he tells me, an incontestable truth. He has no notion as to what reporter may have been the first to pick it up—"the station house in those days was so full of anxious reporters that neither the men nor

their papers—with few exceptions—meant anything to me.”

E. A. A.

« H. M. L.'s (meaty!) notes at the last reference sent me to a number of books of the period in an effort to identify the unknown *Sun* reporter. I got nowhere, and returned to the *Lexow Report* for any remaining hint. On page 4524 (Vol. 4) I found what reads like something of an anticlimax. Costello, the chronicler of the Police Department, called in on behalf of the State, testifies before Moss—on the very unpleasant friction between the (then) Captain Williams and himself, and admits that he had little good to say for his opponent. He continues:

. . . I was the author of the word “Tenderloin”; that has often been disputed; I did not originate it; but it was I that first published it in the *World*.

On the surface, Costello appears to have contradicted himself. But I believe it may be interpreted in this way: He was the author of it in the sense that he picked it up and got it immediately into print, i.e., that it appeared in his own news story; the “I did not originate it,” I would suggest, goes back to a part of the Williams testimony quoted by H. M. L.—“I said, I will have been living on rump steak in the Fourth district, I will have some tenderloin now.” The expression then was originally Williams'; and it was Costello who—presumably—singled it out as an apt word and applied it to the precinct concerned. It would be difficult to say which man deserved the greater credit.

T. L. H.

« “PIN-UP GIRL” (4:119). The New York edition of *Yank* apparently used the phrase “pin-up” for the first time in the April 30, 1943, issue. It was attached to a photograph of Doris Merri- c, movie actress. Prior to that date, *Yank* had been fumbling for a tag-line with such common-places as “dream girl.”

Since soldiers have been the prime target of pin-up girls, it seems reasonable to assume that the phrase might have first come into print in the pages of their own magazine.

M. D. C.

« “ADLESS” NEWSPAPERS (5:55). Charles A. Dana, famous editor of the New York *Sun*, once dreamed of establishing an “adless” newspaper, according to Alfred M. Lee's *The Daily Newspaper in America* (N. Y., 1937, pp. 188-9). Actually, however, Dana went no further than to give the news content of the *Sun* preference over the advertisements, a necessary precaution at a time when the paper was limited to four pages. But in an editorial (March 13, 1875) he outlined what he considered the practical approach to the “adless” ideal—a long stride toward “intellectual as distinguished from commercial journalism.” An increase of fifty to a hundred thousand in the *Sun*'s circulation would make it necessary, he stated,

to limit the advertisers as the reporters and other writers for its columns are limited, each to a space to be determined solely by the public interest in his subject.

But Dana's boast that the *Sun* would be the first to take the step was premature. Instead the honor fell to W. E.



Scripps, who in 1903 tried out some of his ideas in the San Francisco *News*, for which he employed no advertising solicitors—advertisers had to bring their lines to the office and pay up in advance. Scripps said that this venture was remarkably successful

so long as that paper had little money to spend, and so long as its managers devoted themselves to the one essential about a newspaper, and hadn't the money to follow and imitate newspaper contemporaries.

Lee gives a full account of the entirely "adless" Chicago *Day Book*. Scripps started it on September 28, 1911, to

demonstrate that the people can have a free press, not only without having it subsidized or endowed, but a free press that will not only support but magnificently reward those who conduct its various units.

The *Day Book* was a book in size (6 $\frac{3}{8}$ " x 8 $\frac{3}{8}$ "). It was served by telegraphic and cable reports from the United Press Association and by features from the Newspaper Enterprise Association, both Scripps-controlled. He considered a circulation of 30,000 a necessary minimum for survival; but the *Day Book's* high mark was 22,839 (October, 1916). For reasons cited in the query, the *Day Book's* circulation fell off steadily in the first six months of 1917 and it folded in July of that year (not 1916, as T. A. Y. put it in the query). Scripps, however, believed that if the experiment had done nothing else, it had at least suggested that "adless" papers could succeed on little capital, given the proper attention.

H. J. B.

« THREE ON A MATCH (4:60 *et al.*). The three-on-a-match taboo, I am informed, was observed in the mines of Butte at the beginning of the century. This fact argues against dating its origin from World War I, and lends further support to my notion that its beginnings must be sought in the ancient belief in "the magic of three's," to which I referred in an earlier answer [AN&Q 4:60].

Wayland D. Hand

« ISSEI & NISEI VOCABULARY (5:70). The predominance of sports and food terms in the Issei vocabulary quoted (5:70) reminded me of the fact that the impact of *cultura norteamericana* on the Mexican people discloses the same kind of pattern—i.e., the Yankee influence, colloquially, has been strongest within the same two categories.

Baseball is a northern pastime popular throughout the continental region to the south of the United States, indeed in the entire Caribbean area. It is "beisbol" in Mexico; and the enthusiasm for an "omrun" (the "h" is never pronounced in Spanish—at least, in that spoken in the Western world) is equal there to the cheers further north. Our hit becomes "jit," quite phonetically; pitcher is "lanzador" (an accurate translation) or "pitcher" (pronounced "pee-cher"); batter is "batar." *Squeeze play* (one word) and *right* and *catch* and *team* are adopted without change.

In related fields, "volibol," "futbol," and "basketbol" need no explanation. *Box*, *ring*, *round*, *record*, *set*, *show*, and *place* remain the same. *Knockout* becomes "nocaut" (fairly phonetically).

I cannot explain why the bleachers are filled with *fans* at a ball game, while

at a bullfight the spectators are "aficianados."

"Vodevil" needs no interpretation. "Lider" may refer to a leader in sports or politics. "Masmitin" sounds a call for a mass meeting, and I never found it used except to summon protest groups or the like.

A reporter remains a "reporter," except that he gets an accent mark on the second syllable.

"Loncheria" and *cafeteria* are both common. In Managua, Nicaragua, I saw a sign announcing "Queques and pasteles for sale." "Queque" is, of course, *cake*. I shall always be sorry that I didn't make a firsthand investigation of the difference between a "queque" and a "pastel."

"Coctel," "cocktail," "coquetail," and "coquetel" are all valiant efforts to match another northern importation. "Gangster," "crooner" (cruner), "zootsuit," "slacks," and "sweter" are plain enough. "Trucque" is *truck*, but I got the impression that the farther one gets from the border, the more often *camion* is used instead. Finally, *ferry* and *air raid* are taken over with no change.

H. M. L.

« CHIMNEY SWEEPS IN AMERICA (3: 172 *et al.*). Sweeps in the Stuyvesant region in New York City were recognized by more than the somewhat conventional "Sweep oh sweep" cry, according to Ann A. Rikeman's reminiscent account, *The Evolution of Stuyvesant Village* (Mamaroneck, 1890). To the ordinary calls they added "snatches of popular songs," and the lines which she set down as belonging to the "last sweep in this vicinity (about 1942)" were from "Home Sweet Home."

These sweeps, she explains, were Negroes and were "usually called boys," but they were older than the term would imply.

E. A. A.

« LITERARY HANGOUTS (5:14 *et al.*). A little coffee-house at the corner of East Broadway and Division Street in New York City was, during the twenties, the "center of all Jewish culture in America," according to Konrad Bercovici (*Around the World in New York*. N. Y., 1924, pp. 79 ff.)

Each patron had his favorite table. At the first was Abram Raisin, the great Jewish poet. Bercovici describes him as

Gray-haired, dark-faced, slender, his black eyes look at one piercingly, penetratingly, then cover themselves with a misty film; transported as suddenly to another world as if he were in complete solitude. . . . Although in his fifties, he is young and alert. The entrance of a fair lady attracts his attention, and, leaving his admirers at a table in the midst of a conversation, he would approach her and inquire and cover her with a thousand delicate flatteries.

David Pinski, the dramatist, had the table next to Raisin. He was

shy and reticent, seldom speaking praise or blame in public. Though he has been here a matter of some thirty years, he will pick his English carefully. . . .

Another playwright, Sholem Asch—"one of the finest *prosateurs* in Yiddish"—also frequented the place. His manner was boisterous—

always just returned from some long travel in Europe, [he] will have something to say, and he will say it

thunderously; for even in his individual conversation he talks as if he were addressing an audience. . . .

Bercovici states that many other notables came to the place regularly. It was originally owned by "a lover of literature and the theater," but later changed hands, and, at the price of some of its earlier color, began to attach more importance to the profit angle.

O. O. W.

« DOUBLES (5:13 *et al.*). George Bernard Shaw could hardly escape having at least one double! An American, Captain Frederick Russell, retired owner of a New York City tug-boat fleet, who died on October 26, 1945, first attracted attention as Shaw's double at a Benjamin Franklin birthday celebration in New York in 1938. He wore baggy knee breeches, and his white beard and mustache were trimmed in the Shavian manner.

At this same celebration, according to Captain Russell's obituary (New York Times, October 27, 1945), were two other doubles: J. Henry Smythe, Jr., double of the late President Franklin D. Roosevelt, and Dr. Lincoln Caswell, "image" of Abraham Lincoln.

L. S. C.

« COLLECTION OF CAMPAIGN BUTTONS (5:96 *et al.*). It is exceedingly difficult to draw a distinction between campaign medals and campaign badges. Numismatists usually let the decision rest on this point: is the object struck (or cast) or has it a flat surface? (The presence of metal is not a flawless distinction, since most modern badges include metal, and some old ones were struck or cast from "plastic materials".)

Campaign medals were popular early, and many dating from the Harrison campaign turn up with holes, which fact suggests that they were worn as a button might be, not merely carried. Daguerrotypes of Lincoln (usually with struck metal frames) are also common. In several of the more recent campaigns, struck medals have occasionally appeared to compete with the more convenient flat-surfaced campaign button.

In general, numismatists neglect all save struck or cast specimens. The campaign "buttons" are left to a few specialists. The whole subject is, however, very complex, and there are innumerable borderline pieces.

T. O. Mabbott

Editor, *Numismatic Review*

« GHOST TOWNS (5:57 *et al.*). Windham, Ohio, a wartime community built around a munitions factory, is rapidly becoming a ghost town. It is now at the surplus-property stage. The village was erected in 1942 to house some 8,000 persons, and is complete with school, fire station, police station, water system, sewage disposal plant, stores, church, motion picture hall, and a remaining 1,000 housing units left of a peak 2,000. V-J Day closed the factory, and with it went all economic justification for the town. The remaining housing units are being removed bodily for use in more congested areas.

O. O. Weston

« ABROAD, ABROAD! (1:39). A possible clue to the authorship of the lines ("Abroad, Abroad! Why, I haven't yet fathomed the mysteries of my own back yard.") appears in J. Frank Dobie's *A Texan in England* (Boston, 1945, pp. 183-4). Dobie, writing of the period

when the American West was being opened up, said that Thoreau had once remarked that he "had not yet explored sufficiently the territory between his front gate and the door step."

A search in the indexes of the "Riverside" edition (Boston, 1893) of Thoreau's works does not, however, support Dobie's attribution. But Thoreau, of course, made several statements very close to it in meaning.

G. L.

« PRIDE, PROMISE, AND PUBLICITY (5: 79 *et al.*). Hans Otto Storm's novel *Count Ten* carries an allusion to this technique. He associates Yuma, Arizona, with "free meals every day the sun doesn't shine." Whether there is any factual basis for this tag or whether it is simply a little piece of literary impressionism, I am not prepared to say.

O. P.

« TWO-STATE TOWNS AND CITIES (4: 64 *et al.*). Several examples of this double naming which have not been noted in *AN&Q* appeared in a syndicated feature in the Oakland (California) *Tribune* recently. They are: Arkana, Louisiana; Arkoma, Oklahoma; Texhoma, Oklahoma; Kenova, West Virginia; Texico, New Mexico; Tennaga, Georgia.

Miriam Allen deFord

Statement of the ownership, management, circulation, etc., required by the Acts of Congress of August 24, 1912, and March 3, 1933, of *AMERICAN NOTES & QUERIES*, published monthly at New York, N.Y., for October 1, 1945.

State of New York, County of New York, ss.  
Before me, a notary public, in and for the State and county aforesaid, personally appeared Betty Pilkington, who, having been duly sworn according to law, deposes and says that she is

the editor of *AMERICAN NOTES & QUERIES* and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, *AMERICAN NOTES & QUERIES*, 7 West 44th St., New York 18, N. Y. Editors, Walter Pilkington and Betty Pilkington, 7 West 44th St., New York 18, N. Y. Managing Editor, Business Manager, none.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Walter Pilkington, 7 West 44th St., New York 18, N.Y. Betty Pilkington, 7 West 44th St., New York 18, N.Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

BETTY PILKINGTON, Editor  
Sworn to and subscribed before me this 27th day of September, 1945.

[SEAL]

J. ARTHUR VOLZ.  
(My commission expires 3/31/47.)

The background of the cover is white with several thin, parallel diagonal black lines running from the top-left towards the bottom-right. A solid black rectangular box is positioned in the upper-middle section of the cover.

# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

NOVEMBER, 1945

VOLUME V

NUMBER 8

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# American Notes & Queries

*A Journal for the Curious*

## EDITORS

*Walter Pilkington\* and B. Alsterlund*

*\*With the Army Air Forces*

## Notes

*Joseph Addison Turner: Publisher,  
Planter, and Countryman*

FROM one point of view it is unfortunate that Joel Chandler Harris, in his fourteenth year, went to Turnwold, in Putnam County, Georgia, to become a printer's devil on the *Countryman*, the only newspaper published on a southern plantation. Not that Harris spent a wasteful four years there—or that the *Countryman's* editor and publisher, Joseph Addison Turner, failed to enjoy the friendship of this “forlorn and friendless boy.” But that historians and biographers have overplayed this interlude and have tied the two names together in such a way as to honor Turner almost entirely in terms of what he did for Harris. I should like, therefore, to free “the Countryman,” as he was sometimes called, from this satellite role. He was much more than Harris' mentor. He was a planter (and evidently a good one), a publisher (from his twenty-second year until the end of the Civil War), and a writer (not a major one, to be sure, but well-informed and fearless). He was also teacher, lawyer, legis-

lator and humanitarian, and he spent freely from what must have been a comfortable fortune. Turnwold was raided at the time of Sherman's march to the sea. And in 1865 Turner was placed under military arrest for the publication of “disloyal” sentiment. Although he was lame from childhood and not infrequently ill, he lived, in forty-two scant years, a many-sided and accomplishing life.

He was born on September 23, 1826, in Putnam County, Georgia, the son of Lucy Butler Turner, daughter of Elizabeth Wingfield of the Virginia stock of Wingfields, and William Turner, planter and legislator. Years afterward, the younger Turner set down the bitterness with which his father had been lampooned in the campaign of 1824, at a time when social legislation—such as William Turner's “honest debtor's Act”—was commonly regarded as one of the probable pastimes of an eccentric.

When the child was only seven he suffered from what was popularly known as “white-swelling”; it left him lame and kept him from enjoying the more strenuous pleasures of a country boyhood. Children's books, in that day, were a slim lot, and it was not until he was able to take in some of the more mature portions of his father's lavish library that he took a real delight in reading. Indeed, the stand-bys among juveniles were the “Peter Parley” books, which he willingly consumed. Thirty years later, however, he was in a position to regret the fact that he had been fed on books that were “mostly English and Northern” and left him with the passive impression that story-writing was a kind of “far-off mystery.” There was nothing, he said, that children could enjoy “in the sense of having experienced those stories themselves.” (More-

over, Peter Parley as an historian was antislavery, and Turner's later opinion of these books could be only politely described as damning.)<sup>1</sup>

For some years his father was his teacher, but when he was thirteen he was sent to Phoenix Academy, not far from Turnwold, and six years later entered what was then called Oxford College (later Emory University) at Oxford, Georgia. The restraints of academic life annoyed him. He returned home at the end of a fall term (about 1845) and began to teach at Phoenix Academy, but only for a short time. In 1847 he read law with his uncle, Colonel Wingfield, in Eatonton, and after a few months was admitted to the bar.

Even during his teens he had been playing around with a number of writable ideas. And, according to Robert L. Wiggins' *Life of Joel Chandler Harris* (Nashville, 1918), Turner had, in 1846, done several articles for the "*Temperance Banner*, Augusta, Georgia (?)." Some of the details may lack verification, but the date is well corroborated in Turner's own statement toward the beginning of Volume 19 of the *Countryman*, where he refers to 1846 as the year he began "writing for the press."<sup>2</sup> The *Banner* pieces were done over the signature of "Orion." A year later he took the name "Frank Kemble" and issued a slight volume of youthful verse called *Kemble's Poems*.

Turner, however, was not only ambitious but impatient and had no desire, evidently, to remain long at the mercy of editors and publishers. At the age of twenty-one he launched his own *Turner's Monthly*, a patently unprofessional venture which is believed to have survived not more than three issues (and may have had no more than twenty-one

subscribers). It was a twenty-four-page octavo booklet, printed at Madison, Georgia, by C. L. Wheler, and distributed from Eatonton. The only known extant copy is dated February 1848 (Vol. 1, No. 2);<sup>3</sup> from this one gets at least Turner's aim:

We hear one say, "Why should I subscribe to your Magazine, when I can get a better one somewhere else?" We admit you can get some superior magazine. But is it to be found in Georgia? Have you no *State pride* . . . what kind of principles do [northern papers] teach? Are you sure that they are not filled with abolitionism, and other kindred *isms*, which are at war with our nearest and dearest interest?

It is clear that Turner knew, from the very beginning, just where he was going, and however much may be said against certain of his undertakings it must be admitted that he kept his eye to the main road: more than anything else, he wanted to see the South endowed with a literature that was distinctly its own.

In July, 1848, his French romantic tale called "Pauline de Meulan" had come out in the *Southern Literary Gazette*, and before the end of the year the same journal had published his leisurely essay-like pieces called "My Uncle Simon's Plantation, or, Sketches of Southern Life, &c." by "Abraham Goosequill." He had also found a market in the *Southern Literary Messenger* about this time. In fact, over the next four or five years, during a part of which period he was practicing law in Eatonton, he contributed to a rather sizeable list of magazines, mostly southern, including *De Bow's Review*, *Godey's Lady's Book*, *Peterson's Magazine*,



etc. It is said that in 1853 Benjamin Griffin published for Turner "one number of a second magazine styled *The Tomahawk*" (Wiggins, *ante*), but of this enterprise nothing seems to be known.

The newspaper, as a medium, was not ideally suited to Turner's way of life, and it is not surprising that he sold his Eatonton *Independent Press*, a spokesman for the Democratic party, in 1855, the year after its first appearance. The paper was taken over by one Philip C. Pendleton and became the (Sandersville) *Central Georgian*.<sup>4</sup>

Turner did not, of course, allow his interest in southern literature to snuff out his interest in southern agriculture. Both concerns were essential to what he hoped might become an invigorated South. In 1856 he assembled—from the *Southern Cultivator*, *Soil of the South*, the *American Cotton Planter*, and other like sources—a number of instructive articles issued in book form as *The Cotton Planter's Manual* (N. Y., 1857). In a sense he had been born to the subject, and had learned something of the proprieties of it when he was only a small boy. He could easily remember the lengths to which an overseer or a Negro would go to avoid "getting in the grass" (i.e., letting grass get a headstart in a cotton field). The antidote for this was "staking the cotton," which he once described in this way:

... someone will set up a pole in the field, and place on the top of it a newspaper . . . or . . . just : . . something to [catch] the attention of the passers-by . . . It is generally managed so that he who sets up the pole and mounts the flag, is unknown. There must be some mystery about the affair, or it loses half its effectiveness . . .<sup>5</sup>

Turner was evidently equal to a little verse-writing almost any time, and many of these pieces—sometimes heavy but usually light—can be easily spotted in the pages of his own magazines. His second collection of verse, *The Discovery of Sir John Franklin and Other Poems*, came out in 1858. Wiggins (*ante*) states that Turner also left, at the time of his death, three long poems in manuscript: "The Maid of Owyhee," "Jonathan," and "The Nigger: a Satire."

In those fretful fifties, a non-political southern planter must surely have been about as rare as a headless mule. And it is probably to Turner's credit that his views in the political realm were not a matter of petty allegiance but centered around one point: what would do most for the South? He was serving in the state Senate in 1860 and "resumed his seat," he said, to find himself without a party. The one, he thought, favored "secession in any event" and the other "unconditional submission," and he could "side with neither." On one issue, however, he was decisive—slavery. And he considered its defense important enough to warrant getting a New York printer (whose rates, incidentally, were decidedly lower than those in the South) to set up, for him, a new magazine that would shout loudly into the ears of the North:

We have no apology to make for slavery in the Southern States, but stand up boldly, and in the face of the world proclaim that it is a just, a humane, and a useful institution, having the sanction of both Nature and Nature's God. . . .

And so read a part of the "Salutory" in the first issue (March, 1860) of the

new quarterly, *The Plantation*. But he had been in the "pen" battle for two years at least, for it was in 1858 that he had sent an article on the Lincoln-Douglas debates to *De Bow's Review*. It was rejected, and when Turner, in 1860, inserted it into his own magazine, *De Bow's* took their cue and made public their explanation:

We did not . . . agree with Mr. Turner "that all the disputes touching slavery had been upon points of theory and scarcely at all upon points of practice," and that "all federal legislation had never made nor unmade, and can never make or unmake a slave state."<sup>6</sup>

Perhaps the best stroke in that same "Salutory," however, was the accuracy—i.e., within about a week, one might say, since the March issue did not appear until May<sup>7</sup>—with which he predicted the outbreak of civil war—"In less than twelve months this country may be deluged in blood."

The *Plantation* had very few outside contributors. Turner's own hand is evident throughout. In fact, he even found it expedient to re-use things that he had done at an earlier date for other magazines (among these are "Pauline de Meulan" and his personal-essay "Goose-quill" sketches, both of which had appeared in the *Southern Literary Gazette* in 1848). In view of this first-person mood, it is not strange to find that "The Editor's Table," only a little more than two pages in the first issue, had fattened to fourteen in the second. But this end-pages department was by no means secondary in significance. It is here that one comes to know the Editor, and Editor and Magazine were almost synonymous. Much of it was given

over to reviewing publications that touched upon the North-South question, and, quite naturally, the job of destroying the opposition was paramount—and pleasant.

In the June, 1860, issue he reviews a pamphlet called *The Union*, which he quickly labeled "an abolition document in disguise." He reminds the author that to turn a slave loose—a "prey to penury and poverty"—is to violate the Golden Rule: And he enjoys branding the writer as "very verdant," one who "belongs to the Elihu Burritt school of emancipationists" and is "entitled to the warmest commiseration of all sensible people."

In the same issue he takes a cut at J. L. Dagg's *Elements of Moral Science*, not because Dagg's final opinions of slavery differ from his own but because Dagg arrives at them through what Turner calls "the weakest . . . the flimsiest reasoning"—i.e., "the Ham argument" [that slavery is the natural result of the curse which God placed upon Ham and his descendants, committing them to "perpetual bondage"]]. But, says Turner, this apology is full of flaws: Who can prove that our slaves are Ham's descendants, and, even if they are, why, then, are not the African Negroes in chains?

There is perhaps one more point to be pulled from the *Plantation*.

Much has been written about Joel Chandler Harris' early love for sarcastic little squibs, particularly if dressed up in pestilent puns—and these are believed to have been among the first things he wrote for Turner's *Countryman*. There is, I think, a good piece of evidence to show that although these may have been quite in keeping with Harris' playful nature, the final en-

couragement may have come from Turner, who was given to running a page of "Wit Sparkles" (or the like) at the very end of his magazine. Some of these may have been lifted bodily from the contemporary press but others seem to read in much the way he would have written them. To give but one illustration:

Wendell Phillips says that he could "hang upon the interest of 'Uncle Tom's Cabin' for hours." He could hang upon something much more substantial by visiting Virginia.

In what became (but was not designed as) the last issue of the *Plantation* (Vol. 2, No. 2: December, 1860) Turner admitted that he knew not "whether we shall be in the Union the coming year or out of it." Georgia seceded on January 19 (1861). And within three months the Confederates had opened fire on Fort Sumter. He was ill-equipped for military service. But at the same time he had no desire to settle down and simply watch a good fight. Instead, against odds that until that day he would never have dreamed of, he was about to set out on his fourth (or possibly fifth) publishing venture. He got hold of an old "Washington No. 2" hand press, hired a good-natured journeyman printer, and on March 4, 1862, mailed out the first issue of the weekly *Countryman*.

(To be continued)

1. In a review of *Cousin Gay* in the *Countryman*, June, 1860.
2. Bertram Holland Flanders, *Early Georgia Magazines* (Athens, Ga., 1944).
3. *Ibid.*
4. *Ibid.*

5. *Plantation*, March 1860, p. 137.
6. *De Bow's*, July, 1860, p. 127.
7. *Plantation*, June, 1860 (Publication Notice).

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

BOFF: the "much responsive laughter" without which a comedian may as well give up (*New York Times Magazine*, October 21, 1945). † † † CLIPPIES: London's bus conductors and conductresses (*Time*, November 19, 1945, p. 36). † † † FIRST NEGRO FEDERAL JUDGE: Irvin C. Mollison, Chicago attorney; sworn in on November 3, 1945, as judge of the United States Customs Court; in a ceremony at 201 Varick Street, New York City; first to hold this rank within the continental limits. † † † HEDGEHOG: nickname for the Mark 10 and 11 anti-submarine projector which operates on the rocket principle and hurls twenty-four charges from the ship's bow in an elliptical pattern above the calculated position of the submarine; projectiles explode on contact only. † † † HORSE FIDDLE: an instrument used for driving squirrels out of a corn field (Branson Lewis Harris' *Some Recollections of My Boyhood*).

MILITARY GOVERNMENT "FACTIONS" IN U. S. ZONE (Germany): "Anti-Teutons" (a group holding that all Germans, regardless of age or sex, must pay for the sins of the Nazis; many in this category are openly anti-Semitic); "Humanitarians" (officers and men who are out to defend the underdog and who show a tremendous sympathy for the

suffering of women and children); "Civic Builders" (ambitious young Americans who enjoy their administrative authority and who want to build their communities into model units as soon as possible); "Political Planners" (men who would like to see Germany transformed into a network of political Utopias); "Anti-Russians" (officers who fear an ultimate withdrawal of Americans in favor of radical Germans who would change Germany into a "puppet state" along Russian lines); "Carpet-Baggers" and "Liberators" ["euphemism" for *looters*] (the commonest labels among American officers in Germany today; both of these groups "believe in making as much black-market hay as they can while the occupation-army sun shines").—Frank E. Mason in the N.Y. *Times*, November 11, 1945.

## Queries

» **LAWN MOWERS:** Invention and Early Use. When and where were lawn mowers first introduced, and by whom were they invented? Before they became common how were the famous English lawns—which, one is told, have taken "hundreds of years" to perfect—kept in close-cropped condition?

Alfred E. Hamill

» **BELL-BOTTOMED TROUSERS.** The New York *Sun* of October 24, 1945, published reproductions of two sailor prints, which had been exhibited at the New York Antiques Fair to "prove" that sailors did not wear bell-bottomed trousers a century ago.

It is true that some bank-note vi-

gnettes in the Print Room of the New York Public Library (ca. 1840-50) show trousers wide but not exactly bell-bottomed; and others much like these can be seen in William Charles's caricature "The Cat Let Out of the Bag" (1808: a "scene from a new play under rehearsal at Boston," evidently early in January of that year).

However, I am not quite satisfied, and would like to know whether there is some kind of evidence to indicate that the bell-bottomed cut was a rather early one.

Frank Weitenkampf

» **HIGHWAYMEN OF THE EASTERN STATES.** A *brief Account of the Life and Abominable Thefts of the Notorious Isaac Frasier . . .* (New Haven, 1768) covers the exploits of this unfortunate gentleman in and around Boston and in various parts of Connecticut. And the *Pictorial Life and Adventures of Joseph T. Hare the Bold Robber and Highwayman* (Philadelphia, 1864), assembled by George Wilkes, editor of the New York *National Police Gazette*, is rather self-explanatory. Besides these two there is *Captain Lightfoot: The Last of the New England Highwaymen* (Topsfield, Mass., 1926), the life story of one Michael Martin; reprinted from the third contemporary edition. (Martin was an Irishman by birth and came to the United States in 1819.) Another belonging to this same group is, of course, James Allen.

However, highway robbery in the early nineteenth century was, as is well known, a very common affair, and the honors must have been shared by dozens of thieves. Where is the material on the other (perhaps lesser) figures who

"worked" not only the New England states but the region to the south, particularly along the coast?

J. E. K.

» KETTLE-STITCH. *Kettle-stitch*, a term belonging to the language of book-binding, refers, of course, to the catch-stitch or knot which the sewer makes at the head and tail of a volume before beginning the next course. John Hanning's *Bibliopægia; or, The Art of Book-binding* (London, 1848; 4th ed.) says that the word is "a corruption of chain-stitch." Douglas Cockerell's *Bookbinding and the Care of Books* (London, 1901) defines it as a "catch stitch." Joseph W. Zaehnsdorf, in *The Art of Bookbinding* (London, 1880), conservatively states that the word is "a corruption of either chain stitch or catch-up stitch."

What is the precise etymology of *kettle-stitch*?

Lawrence S. Thompson

» "NITWIT." I should like to know of any printed appearance of the word *nitwit* earlier than 1906. I am trying to run down its origin and first use, and I shall be grateful for any information whatsoever.

Ted Robinson

[The *OED*'s earliest date is 1928.]

» FASHION FROM THE RANGE. Some years ago, Mary Hull patented a very comfortable and flexible glove: its distinguishing feature is the presence of a quarter-inch band which runs from the back or outside "edge" of the little finger right over the thumb, following the full outline of the hand (i.e., dipping down between adjoining fingers).

I have been told that in design this

glove is very much like an old cowboy glove (and that still another such glove was worn by aviators in the early days of aviation). The earlier model, that is, was almost entirely utilitarian; it was an excellent protection against the cold, and, at the same time, allowed complete freedom in the use of the whole hand.

I should like to know whether this suggestion—that the newer glove is a revival—is factually correct.

Gertrude DeLeon

» BEEBE HAT. Where can I find a description of a "Beebe hat"? As far as I know, it was at the height of its popularity about eighty years ago. I am certain that it was worn by fashionable gentlemen in the South, but whether it was equally admired in the North I do not know.

A. P. R.

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« PINKSTER (1:105). The name is cognate with German *Pfingsten*, for *Pentecost*, probably through the Dutch. I believe the celebration was on "Pink Monday." Traces of it survived into the early twentieth century; at least my great-aunt, born about 1860, used to mention the festival as late, say, as 1910. She made, I think, a special kind of cake for the day, and gave me, a small boy, some slight present. The biblical descriptions of Pentecost suggest that the feast was modeled on stories from the Bible. I regret the vagueness of my memory on this point, but the matter

was of little importance by the time I heard of it from my aunt, and I cannot recall ever hearing it mentioned by anyone else.

*T. O. Mabbott*

« WINE AS A DENTIFRICE (5:79 *et al.*). It is held that wine as a dentifrice and mouth wash was used as early as 2700 B. C., when the Chinese fixed a preparation of an ounce and a half of silver heated and then soaked in wine. This and other dentifrice prescriptions that include wine are recorded in Vincenzo Guerini's *History of Dentistry* (Philadelphia, 1909). Unfortunately, only the names of the persons authorizing or approving the formulae are given—the "patients" are unidentified and their reactions to the treatment are unknown. There is nothing to indicate, however, that these methods were considered highly unconventional or suspect; yet many of the prescriptions, naturally, are at variance with current knowledge.

*Godfrey Irwin*

« NO DUELLING FOR GOVERNORS (5:71). All officials of the State of Alabama take, on their entry into office, the public oath [which is standard, i.e., affirming support of the Constitution of the United States and of the Constitution of the State of Alabama, pledging faithful and honest discharge of duties, etc.] and at the same time they must sign under oath a statement conforming with the Legislative Acts which have been operative since our first Constitution in 1819, specifically stating that they will refrain from duelling. This law is to be found in Title 41, Section 20, of the 1940 Code of Alabama:

S 20. (2587) (1745) (3062) (249) (155) (149) (110), Duelling oath.

In addition to the oath prescribed by the sixteenth article of the constitution, every public officer must swear that he has not, directly or indirectly, given, accepted, or knowingly carried a challenge in writing or otherwise, to any person, to fight with deadly weapons either in or out of this state, or aided or abetted in the same since he has been a citizen thereof; and that he will not, directly or indirectly, give, accept, or knowingly carry a challenge to any person to fight with deadly weapons, either in or out of the state; or in any manner aid or abet the same during his continuance in office.

*Marie Bankhead Owen*

« On page 8 of South Carolina's *Legislative Manual* is the oath to which all members and officers must subscribe before entering upon their duties. The first half follows the form of the standard public oath; the remainder reads:

. . . I do further solemnly swear (or affirm) that I have not since the first day of January, in the year 1881, engaged in a duel as principal or second or otherwise; and that I will not, during the term of office to which I have been elected (or appointed), engage in a duel as principal or second or other wise. So help me God.

This action was taken because of the fact that duelling had at one time cost the lives of so many valuable citizens of the State, and efforts to end the practice by other means were ineffective.

*A. S. Salley*

« FAIR AND WARMER (5:87 *et al.*). The historical facts about weather forecasting have not been sufficiently well established to permit the claim of an American "first."

About the only complete survey in the history of American meteorology is Cleveland Abbe's article, "A Chronological Outline of the History of Meteorology in the United States of North America," which began in the April, 1909, issue (p. 87) of the *Monthly Weather Review* and continued over several numbers. Here are a few pertinent facts from this account:

As early as November, 1751, daily values of observations were published in the weekly paper of Charleston, South Carolina, but nothing that could actually be called a forecast was included. In 1848 James Glaisher started daily weather reports for publication in the London *Telegraph*, and corresponded with the Smithsonian Institution on similar work in America; and during the same year one J. Jones of New York announced his intention of preparing weather maps and forecasts in New York City—if he found proper financial support. Jones's proposal was not followed through. Between 1853 and 1855, E. E. Merriam, "The Sage of Brooklyn Heights," who had begun publication of a series of articles in the New York daily papers ("Heated Terms and Other Weather Phenomena") occasionally ventured a few remarks on local weather forecasts. On September 1, 1869, a column headed "Weather Probabilities," along with maps and bulletins, first appeared in the daily papers of Cincinnati. This was part of a move sponsored by the Cincinnati Chamber of Commerce.

R. C. Aldredge

« JAPANESE MANNERISM (5:24). I was brought up in Japan and took the hissing or sucking characteristic much for granted, thinking of it as something

quite normal and, in my own way, even doing it myself. I believe that war cartoons and newspaper opinion on Japanese behavior have overemphasized this mannerism. As I recall it, it was not terribly noticeable, rather, it was somewhat in keeping with satisfaction expressed in meeting a friend or a superior. We ourselves are likely to draw in our breath in an exclamation of pleasure. The Japanese are exceedingly polite and their inhalations are more prolonged than ours. They also draw out their syllables, and if they are guests they will underline their appreciation of something by a sucking-in or shushing sound. We smack our lips at times, do we not?—though not so much in company, to be sure.

The Japanese manner of eating and scooping soupy food—food they cannot pick up—makes a slobbery sound and may have encouraged the sucking characteristic. They are, after all, a next-to-nature people in some ways and consequently might be said to do things with a certain spontaneity.

Katherine F. Berry

« "CHEESECAKE" (5:88). I first heard the word "cheesecake" in this regard when I was working on the Worcester *Telegram* in 1935 and 1936, and there was every indication then that it was a common phrase in newspaper-office jargon, but just how old it may have been at that time I don't presume to say.

Bradford F. Swan

« THUNGA WOOD (4:118). The Forest Service of the Department of Agriculture has a check list of several thousand local names of foreign and native woods, but "thunga wood" is not among them. There is a chance that the word was

misspelled; and if so, it is possible that the wood referred to as used in a snuff box is the "thuja" of North Africa, described in A. L. Howard's *A Manual of the Timbers of the World* (London, 1934, p. 543) as:

similar to the American or English grown thuya, the product of *Thuja occidentalis* L., *T. plicata*, but the Algerian wood is only seen in the United Kingdom in the form of burls (burls).

The colour is yellowish-brown red, with a softer grain than that of Amboyna, but very much resembling it, and capable of an exceedingly smooth surface from the tool. The wood has a sweet aromatic scent, and of late has become fashionable for small tables and boxes, etc.

The scientific name of this wood is *Tetraclinis articulata* Masters, but it is also referred to as *Callitris quadrivalvis* Vent or *Thuja articulata* Vahl.

Since the African wood, "thuja," is said to resemble Amboyna wood, it may be somewhat harder than the cedars (*Thuja* spp.) that grow in the United States. It is listed among "hardwoods" by some importers. Burls—because of their distortions—are often harder than normal wood.

Arthur Koehler  
G. Gerry

« FOURTH ESTATE ABOARD AMERICAN SHIPS (5:60 *et al.*). *Open Fire*, printed aboard the destroyer U.S.S. "Norris," changed its name to *Cease Fire* after the Japanese surrender.

Don Bloch

« PROTEST MARCHES (4:112 *et al.*). In Washington, on November 12, 1945, some six hundred rabbis marched from

Union Station to the Capitol and then went en masse to the White House and the British Embassy to petition for the admission of 100,000 German Jews to Palestine and to enter a plea for a Jewish national home within biblical boundaries. As they marched they chanted hymns of their own faith, and many of them—particularly the older ones—were quite obviously unaccustomed to demonstrations.

O. S.

« "ADLESS" NEWSPAPERS (5:108 *et al.*). Marlen Pew, in his "Shop Talk at Thirtiety" column in *Editor & Publisher*, August 20, 1932, describes (p. 48) the (Scripps) Philadelphia *News-Post*, of which he was the editor; Hamilton B. Clark was business manager. It was a four-page sheet that sold for a penny and withstood a formidable competition—the *Bulletin*, "with occasional 60 page issues and wonderfully complete, also selling at one cent"; Munsey's *Times* ("in conventional standard form, priced one cent"); and the *Telegraph* (a "big blanket-sheet owned by John Wanamaker, also a penny seller"). The *News-Post* reached an average circulation of more than 30,000; but Pew admits that he had to "put some kick into a four-pager up against such opposition" (one of his repeated attacks, aimed at the Penrose-McNichol political ring had placed him under arrest more than once "on framed-up libel charges"; nothing, however, was ever carried to trial).

A telling factor in this piece of success was the price of newsprint—less than two cents a pound (this was in 1912-14)—which made the project a "manufacturing proposition, fundamentally." A pound of paper, he explains,



would cut up into sixteen papers of four pages each, which the publishers disposed of at the rate of sixty cents per hundred (and which newsboys sold at one cent each). Toward the end of its adless career, the *News-Post* was nobly out of the red, but only while the strictest operating economies were observed. Somewhat later, the policy of the paper was changed, ads were solicited and printed, and the "circulation declined." It is not clear from Pew's account whether the final blow came because of the state of things in Europe or because of the switch in policy, but evidently both influences were involved.

Pew called those early idealist days on the *News-Post* "the best and happiest experience of my life."

S. T. L.

« "NEITHER FISH NOR FLESH, NOR GOOD RED HERRING" (5:88). Add these to the list: Irish Lemons (potatoes); Colonial Goose (roast veal, in Australia); and, of course, Welsh Rabbit. (The ridiculous notion of the restaurants and cookbooks that this "rabbit" is a mistake for "rarebit" is, of course, exploded. It was "rabbit" for fifty years, and then some ingenious but humorless person invented "rarebit.")

I understand, too, that a certain veal dish in England is called "Essex Lion."

T. R.

« CONTEMPORARY BATTLE CRIES (4:154 *et al.*). Nobody, I believe, has mentioned the fact that the paratroopers' cry, "Geronimo!"—a direct borrowing from the name of an Apache chief—was originally, in the frontier days of the West, shouted as an alarm to warn against an Indian attack.

J. L. Andrews

« PRIZES IN CIGARETTE PACKAGES (5:105 *et al.*). Your inquirer will find an almost made-to-order answer in the December, 1945, issue of *Esquire*—"The Era of the Cigarette Card," by Karl Baarslag. By this report, these coveted little squares first appeared about 1886 (1888 in England), and were an outgrowth of what had been at first only a utilitarian idea. Small white (blank) stiffeners had been used to give a little body to a flimsy package; in time, a few lines of advertising were printed on them; and finally, some publicity-wise individual hit upon the notion of turning them into illustrations. The cowboy series of fifty cards—said to have been recently consulted, for costume detail, by the producers of *Oklahoma!*—is considered one of the best and is one of the most prized; it was issued by Hassan cigarettes about 1910. Another very pleasant series, put out by the Kinney Tobacco Company, played up foreign military uniforms and ran to 636 cards; this brings, perhaps, the best price.

So far as the United States is concerned, the fad died out about 1915, but it was still popular in Germany in the middle or late thirties (Hitler banned the prizes temporarily in 1933 but revived them shortly thereafter, when their excellence as a propaganda medium had been pointed out).

Some authorities hold that these cards succeeded in giving the needed (and spectacular) push in the popularization of cigarettes, which, it may be recalled, were slow in "catching on."

I. A.

« FASHION DOLLS IN AMERICA (5:77 *et al.*). The projected tour of miniature fashion models mentioned at the last

reference has evidently begun. The Manchester *Guardian* (September 13, 1945) describes its opening at the Princes Galleries. The figures are of wire and are placed on miniature stages, décor of which has been executed by Christian Bérard, Jean Cocteau, and other well-known French scenic artists.

Sleeves are wide and long, materials exceedingly rich, and some of the full-length evening dresses have what appear to be almost hoop skirts. The bicycle, it is reported, has had an obvious influence on skirts, for even in tweeds and woolens they are full; and there is "one knickerbocker suit reminiscent of Edwardian bicycling 'bloomers.'" W. H.

« "JOE BLOW" BIOGRAPHIES (5:8). According to a short article by George Jones—"Main Street War Correspondent"—in the *New York Times Magazine*, October 21, 1945, "Joe Blow" writers "crashed into the war at Guadalcanal." Robert J. Doyle of the *Milwaukee Journal* was one of the early group, and the foreign staffs of four Chicago newspapers are said to have given this form of reporting a tremendous boost.

When Doyle first began playing up home-town names in 1942, he would subordinate the story itself to the local names; but he soon changed this catalog technique (which some writers followed right through to the end of the war) and began, instead, to slip the names of the unsung heroes into the major piece of news. He was out to gather names, and he got them, by blinker messages between vessels, by scouring all the ships within a certain area, and by putting in time on by-passed islands where correspondents were

novelties. He is said to have made something of a reputation on Guam when he stenciled his own name and that of his paper on his khaki shirts, making himself constantly identifiable to Wisconsin men.

B. D.

« AMERICAN NEWSPAPERS ABROAD (5: 64 *et al.*). The *New York Times Overseas Weekly* began publication on October 26, 1945, as a journal for the American occupation forces in Germany. In the old *Frankfurter Zeitung* plant (now occupied by the *Frankfurter Rundschau*) in Frankfurt on the Main, one hundred thousand copies were printed. The paper, distributed free, is a twelve-page tabloid, following the *New York Times* in its general make-up, order of news, etc. The first issue, dated October 21, was printed from mats flown from New York. It is expected that the weekly will reach one soldier in five.

A. Y.

« WILD MAN FROM BORNEO (5:55). It is possible that the term is derived from the reputation of the Dyaks, once notorious for their piratical and head-hunting activities.

A more likely explanation, however, is that a captured orangutan is its source. The Malay name for this animal means "man of the woods." And the orangutan is dangerously strong and not so tameable as are other apes, notably the chimpanzees. They have, moreover, a flair for showmanship. (And, after all, an ape was once hanged in England because it was thought to be a Frenchman!)

A. D. W.

« NICKNAMES FOR AMERICANS ABROAD (4:112 *et al.*). According to the New York *Times* (September 24, 1945), the Koreans call American soldiers in their country "nice people with tall noses."

A. D. W.

« TASSEL ON THE CAP (2:136). In 1902 the Intercollegiate Bureau of Academic Costume was established by the Regents of the University of New York. Its purpose was to set up specific rules for the wearing of cap and gown, and to act as a source of information on this subject. One of its findings deals with the "tradition," among newly-created bachelors of art that they may indicate the arrival of their new dignities by moving the tassel from the right side of their caps to the left. The official attitude on this rite appears in Marsh's *American Universities and Colleges* (Washington, D. C., 1940, p. 1056), in the section on "Academic Costume":

To move the tassel so that it will hang over the left side of the cap as a feature of the conferment of the bachelor's degree has no warrant in precedent or in common sense.

However, despite this uncompromising statement, the tradition *does* hold favor in many colleges, and its origin remains to be explained!

G. L.

« THREE ON A MATCH (5:109 *et al.*). Dr. Hand's early record is very interesting. "Magic of threes" may enter, but three is customarily a lucky number. Surely there must be some idea that the long burning of the match is dangerous.

T. O. Mabbott

« INSCRIPTIONS ON BELLS (5:79 *et al.*). A bell collector in Lexington, Illinois, has added the 520th to her assemblage—one that must, indeed, feel a little out of place. It is reputedly from Goering's home in Germany and came to Mrs. T. M. Patton from a GI abroad. The inscription has been translated to read: "I am true and will always stay true, heaven high in my mind, and I mean it so truly wherever I am." One can only assume that the Nazis never saw the motto.

L. A. G.

« COMMUNITY OVENS IN EARLY NEW ENGLAND (4:87). There is a community bakery belonging to the Amana group at Amana, Iowa. This is geographically outside the query—however, the methods used probably differ little from those of the early New England ovens. The bread is kneaded by hand and then placed in a brick oven that has been thoroughly heated by a wood fire. The loaves—about a hundred at one baking—are not put in until the wood is completely burned; and they are taken out with the aid of a long wooden paddle.

S. C.

« ALBATROSS AND SUPERSTITION (4:32 *et al.*). I know very little about what modern seamen think of the albatross beliefs, but I should like to add a few notes to L. Y. R.'s assumption that sea folk, traditionally, considered it bad luck to kill an albatross.

The exceptions are almost as common as the rule, and of them the "Ancient Mariner" is the most obvious: the end of the breeze was laid to the killing of the albatross; but when the fog cleared this same act was looked upon as a good

stroke, for it meant the death of the birds that "bring the fog and mist." Fletcher S. Bassett's *Legends and Superstitions of the Sea* (Chicago & New York, 1885) comments on this point and also cites (p. 145) an episode recorded in Shelvocke's voyages (Low, C. R., *Maritime Discovery*. London, 1881, Vol. II) in which the "disconsolate black albatross," hovering about the ship for several days, was looked upon as the source of the continued "contrary weather." And the solution here was not in letting the bird live but in shooting it.

Bassett's book also quotes an explanation from an unidentified sailor:

If you shoot one and kill him, you may look out for squalls; but to catch him with a piece of fat pork and let him die on deck is a different thin[g] altogether, you know.

And he adds (p. 272) that seamen think the albatross is capable of sleeping on the wing. Whether this would necessarily discourage killing the bird is not clear.

*Winifred Means*

« "N. M. I." (5:106). The Negro has, unquestionably, a special affection for the middle initial. Among lower-class Puerto Ricans, a large proportion of whom are of mixed blood, there is an evident desire to acquire a middle initial, so much so that violence is often done to the Spanish system of onomastics. Emilio Santos-Gonzalez invariably becomes Emilio S. Gonzalez when he goes to New York. What this action does to any operation involving the registry of one's legal name is obvious, and it is only by means of great care and patience that innocent individuals have escaped serious involvement at the hands of law-enforcement officers. (Santos-

Gonzalez might, in some parts of Spanish America, call himself Emilio Santos G., but this transformation is rarer than the one above.)

The meaningless middle initial, however, is evidently something that has been adopted by other nationalities as well. During the war, I interviewed a number of Swedish seamen for security purposes, and I ran across several persons with common names—Johansson, Svensson, etc.—who had assumed arbitrary middle initials.

*Lawrence S. Thompson*

« DOUBLES (5:111 *et al.*). The tale may be entirely apocryphal, but I have heard it rumored that shortly before D-Day in Normandy, a British actor, posing as General Sir Bernard Montgomery, was riotously cheered as he drove through the streets of Algiers. The Axis agents reputedly took their cue, and made an official report of Montgomery's presence there—with the result that the surprise element in D-Day was greater than it might otherwise have been.

*P. C.*

« EUPHEMISTIC CLASSIFICATIONS (4:48 *et al.*). Some time ago, London post-office employees engaged in the maintenance of telephones and telecommunications voiced their "disgust" at their official designation, "workmen." And at a meeting of the Engineering Officers Association it was decided that all effort should be made to get this term replaced by some such labels as "engineering officer" and "higher engineering officer."

*P. C.*

—  
"Legitimate" questions which are not published will, if accompanied by a self addressed stamped envelope, be given as much attention as possible.

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# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

DECEMBER, 1945

VOLUME V

NUMBER 9

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*Walter Pilkington\* and B. Alsterlund*

\*With the Army Air Forces

## Notes

*The "Countryman": A Lone Chapter  
in Plantation Publishing*

### II

THE HAZARDS of setting up a new publication in Georgia in 1862 were considerable, and Joseph Addison Turner, at the time his *Countryman* was emerging from the idea stage, must have been a little more than apprehensive. His decision to print and publish the paper right there at Turnwold, his plantation home, has, by some interpretations, been regarded as a stroke of economic wisdom (and a piece of good fortune, in the end, for his weekly earned the distinction of being the only newspaper published on a southern plantation). But the explanation may be much simpler. He probably had no alternative. More than two years earlier, he had found that neither of the two largest newspapers in Georgia would print his quarterly (the *Plantation*) "upon any terms."<sup>1</sup>

Turnwold lay nine miles northeast of Eatonton, Georgia, and at one time had

occupied all of the southeast corner of Putnam County (it is today a large dairy farm). More than a hundred slaves were attached to the place during the prewar and war years. Yet while cotton and publishing were fast becoming the major industries at Turnwold they were not the only ones. Turner ran a tannery, a whisky still, and a very productive hat factory operated on only a quasi-profitable basis (he sold hats, to be sure, and at a price, but he also gave scores of them away to people who had not the money to pay for them, and at the end of the war he had an account of several thousand dollars against "the deceased Confederacy"—for hats). It is highly possible, also, that during the last two-thirds of the *Countryman's* life he made his own paper. Mrs. E. F. Griffith, of Eatonton, granddaughter of the publisher, tells me that her own information tends to suggest that he did; yet she has no way of proving this point. At any rate, the destruction of the Bath paper mill in the early spring of 1863 obliged Turner to issue his weekly in half-sheet size (and in small type). In the April 21, 1863, number he said that he had "planted a field of cotton to make paper for The Countryman if necessary," and he offered five to ten cents a pound for clean rags, scraps of rope, twine, etc.

The print shop itself was a small, crude, and almost uninviting structure; and the old hand press (evidently never replaced by a power press, in spite of Turner's long efforts in this direction) had seen a good deal of wear before it ever reached Turnwold. Besides Mr. Snelson, the jolly Irish tramp printer who would recite Shakespeare at any hour of the day or night and almost

without provocation, there was James P. Harrison, who afterward gave Joel Chandler Harris a place as a paragrapher on the *Monroe Advertiser* and who still later became a "prominent book publisher."<sup>2</sup> (Elderly Miles Wall, an illiterate North Carolinian, was manager of the hat shop.) Fourteen-year-old Joel Chandler Harris, whose mother, Mary Harris, had done some sewing for the Turner family, answered a want ad in the first issue of the *Countryman* and was immediately taken on as a printer's devil. All in all, the print-shop could scarcely have been justly called a draft-dodger's haven. Yet eventually Turner was under fire on this very point. Some unidentified person informed the county "enrolling office" that everyone working on the *Countryman* was "able-bodied." In the October 4, 1864, issue of the paper, Turner angrily reported that an effort had been made to take "the lame and the halt [Mr. Turner] and even an infant (in the eye of the law)." The "infant" was presumably a boy employed somewhat later than Harris; and Harris may have been in Turner's mind when he added that only "one or at the most two" were capable of military service.<sup>3</sup>

Over the first six months—and longer—Turner maintained much of his original design: to model his "little paper" after Addison's or Goldsmith's, i.e., anecdote, essay, sketches, etc., making it something that one might find a "pleasant companion for the leisure hour . . . to relieve the mind . . . from the engrossing topic of war news."<sup>4</sup> But that the war should slip into the paper was inevitable, whether in the form of a brief calm report of neighborhood casualties, or in a piece of edi-

torial indignation over a recent military move, or in the scandalous price of a pound of bacon (four dollars) or sugar (eight). And by the fall of 1864 certain issues were given over almost entirely to war dispatches from Richmond, military excerpts from the papers of all the larger southern cities as well as from several northern journals, etc. (Inflation was meantime pushing up the price of the *Countryman* itself; it began at a dollar a year and eventually cost twenty.)

In November of the same year (1864) the war came closest—in the physical sense—to Turnwold. Harris's account of this event in his *On the Plantation* (which he appropriately dedicated to Turner) has, in spite of a somewhat obvious touching-up and the author's own caution that the reader must "sift the fact from the fiction," become an almost standard source. A much more precise account, however, can be pieced together from a tie-up between Turner's own *Countryman* version of a portion of Sherman's "march to the sea" and the detailed military report of the action as filed at the Third Brigade (Union) Headquarters near Savannah on December 28, 1864. In the December 6 issue of his paper Turner wrote:

Sun. 20th Nov. Sent nine mules and negroes to the swamp, but stayed home myself. About one or two o'clock four or five Yankees came, professing they would behave as gentlemen. These gentlemen, however, stole my gold watch and silver spoons. . . . Four more Yankees and two Dutchmen . . . raided the hat factory. A mob of savage Yankees and Europeans surrounding us with the pistol



servative, politically; but on matters of learning, of public welfare, etc., he held himself a progressive. Yet he was inescapably a traditionalist, and one is tempted to mention that in an otherwise very warm review of *Webster's Pictorial Dictionary* he condemned the practice whereby any one man, in making a dictionary, might "cut, square, and trim words to suit his own system . . ." Therefore, he continued, "however great our admiration of Webster's labors, we cannot consent to spell *plough* p-l-o-w; nor can we spell the final syllable of *centre* t-e-r."<sup>10</sup>

But even the inflammable and highly personal subject of the Negro was eligible, in Turner's mind, for re-examination, it would appear. Early in 1860 he had gone so far as to say that there is

as much difference between the physical, moral, and mental conformation of the white man and negro, as there is between the conformation of the negro and ourang-outang.<sup>11</sup>

Yet two years later (*Countryman*, December 22, 1862) he wrote:

I do emphatically wish us to have a Southern literature. And prominent in our books I wish the negro placed.

It is amply evident that while he had—naturally—a horde of editorial enemies he was well-liked by those who knew him closely. And it is said that most of his slaves<sup>12</sup> when freed preferred to stay with him, and that others who had fled from less desirable masters asked to be taken in at Turnwold.

Turner was entirely broken, economically and spiritually, by the North-South conflict. His home was sold and passed entirely out of the family. He lived his last months in Eatonton and

turned to law again in the effort to make ends meet. During 1867 he was contributing to *Scott's Monthly Magazine*,<sup>13</sup> but with far less spirit. He died in Eatonton in 1868, in part from the illness that had struck him in childhood but largely from the after-shock of the war.

*Cincinnatus*

1. *Plantation*, June, 1860, p. 501.
2. Raymond H. Corry, "Joseph Addison Turner: Southern Planter" (Master's thesis, University of Georgia, Athens, 1937).
3. Robert Lemuel Wiggins, *Life of Joel Chandler Harris* (Nashville, 1918).
4. *Countryman*, September 29, 1862 (p. 8); in the Library of the University of North Carolina.
5. Corry, *op. cit.*
6. *Countryman*, September 15, 1862; in the Library of the University of North Carolina.
7. Wiggins, *op. cit.*
8. Bertram Holland Flanders, *Early Georgia Magazines* (Athens, Ga., 1944), p. 170.
9. Corry, *op. cit.*
10. "The Editor's Table," *Plantation*, June, 1860.
11. "Salutory," *Plantation*, Mar., 1860.
12. The wealth of folklore and legend surrounding some of the older Turnwold Negroes has, of course, become entirely familiar through the Uncle Remus tales. Mrs. E. F. Griffith, who furnished several very necessary pieces of information for this article, is the daughter of Joseph Sidney ("Joe Syd") Turner, once one of the eager youngsters to whom Uncle Remus' several prototypes told their stories.
13. Corry, *op. cit.*

I can openly be a patriot no longer, and if I cannot, I will be nothing. This being the case I cannot longer publish *The Countryman*. It was representative of the independent country life, and the home of the planter. These are gone, and *The Countryman* goes with them—Farewell!

His famous little paper had come to an end on a note of despair, but its life on the whole had been almost jubilant. In spite of the wartime difficulties it had reached a circulation of more than 2,000, and was evidently able "to more than pay expenses" within its first year. It was read in all the states of the Confederacy and would have reached "Kentucky and Missouri but for the war."<sup>6</sup> Its editorials were reprinted throughout the South. An editor, in order to keep at his post in those harried times, must surely have been obliged to be serious without taking *himself* too seriously. Perhaps the best piece of evidence that Turner did have a kind of balance in this regard is to be found in the changing mottoes or subtitles of the *Countryman* (the first issues of which carried none at all): From "Brevity is the Soul of Wit" he switched to "Independent in Everything, Neutral in Nothing," which was replaced by "Independent in Nothing, Neutral in Everything"; and, finally, "Devoted to the Editor's Opinions."<sup>7</sup>

The *Countryman's* system of volume numbering was anything but the answer to a bibliographer's prayer. It was based upon a scheme that Turner himself devised in order that he might publish "a volume of *The Countryman* for every year from 1846 down to the last of [his] life." Until October 6, 1863, three months of the weekly comprised

one volume, then for twelve consecutive numbers each issue was a volume in itself; and at the end of this run the volume computation returned to normal, i.e., one year.<sup>8</sup>

The paper was ordinarily set in Long Primer, but for the half-sheet—which took small type—Turner's printer used Bourgeois and Minion.

One easily loses sight of the fact that the editor and publisher was only thirty-five when he started the *Countryman*. On the face of his own columns he "sounds" like a much older man. (Evidently his personal appearance would have intensified this: he was spare of build, had bright, dark, deep-set eyes, and a heavy beard and mustache.<sup>9</sup>) An explanation of this effect is not too evident. Surely there was nothing overly mature or professional in the style of the paper itself. Possibly the impression has something to do with the fact that at a very early age he had begun to map out his own life and from the time he was twenty-one (or maybe younger) he was answerable to no one. (This last fact, in turn, gave him something of a pleasantly pedagogic mood: he took it for granted that he was responsible for drawing out the best in people. Turner chided Harris, then fifteen, for a sloppy piece of writing; and he was no more delicate in his remarks to certain *Countryman* "contributors" who were showing him with beginners' pieces that "evinced talent but which are cast in a very rude moulding.") Moreover, he seemed to sense the fact that he belonged to an order that might not last forever—all of which would have tended to make him place considerable emphasis on what *had been*. Indeed, he many times identified himself as a con-

servative, politically; but on matters of learning, of public welfare, etc., he held himself a progressive. Yet he was inescapably a traditionalist, and one is tempted to mention that in an otherwise very warm review of *Webster's Pictorial Dictionary* he condemned the practice whereby any one man, in making a dictionary, might "cut, square, and trim words to suit his own system . . ." Therefore, he continued, "however great our admiration of Webster's labors, we cannot consent to spell *plough* p-l-o-w; nor can we spell the final syllable of *centra* t-e-r."<sup>10</sup>

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  13. Corry, *op. cit.*

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

CHURKEY: cross between a turkey and a chicken; bred at Glenfield, New South Wales. † † † COOPERATIVE THEATER: Cooperative College Theater Club, said to be the first of its kind; formed at Stanford Hall, near Loughbrough, England. † † † GI LIQUOR IN THE PACIFIC: "Kava" (made from roots of the kava tree—Polynesian and Melanesian islands); "Jungle Juice" (made from dried fruits contained in J or K rations); "Nighter Fighter" (fermented sap of Nipa palm); "Plonk" (Australian *vin ordinaire*); "Sake" (Japanese wine or beer); "Tuba" (fermented sap from heart of coconut tree—Philippines)—Capt. Ladislav Redag in *Esquire*, January, 1946.

GOLD STAR FATHERS, INC.: group of fathers of sons killed in World War II; organized December 7, 1945, by James M. Timmons, in Caledonia, New York (*N. Y. Times*, December 9, 1945). † † † HARDROCK CLUB, organized in December, 1945, by President Truman; composed of White House aides and reporters who were with him on his vice-presidential campaign tours and at Potsdam "Big Three" meeting; so named after a Truman visit to a Montana copper mine in 1944; the club pin—a gold miner's pick (*Time*, December 10, 1945). † † † PLANK OWNER: Navy man who has served on a vessel from the time of its commissioning. † † † RADAR TERMS: "ferret"

(plane carrying electronic jammer tuned to wave lengths of enemy radar and flying over hostile territory); "rope" (400-foot lengths of metal foil dropped by parachute from attacking planes to "jam" enemy long-wave radar); "window" or "dehydrated bombers" (very thin metal foil dropped from the air; "tuned" to the wave of the most active German radar; by reflecting and magnifying enemy beams it caused German fliers to overestimate the attacking force)—*N. Y. Times*, November 29, 1945.

REPPLE DEPPEL: overseas replacement depot where soldiers are assembled before sailing back to the United States. † † † ZOMBIE: Canadian serviceman who, without volunteering for overseas duty, served abroad during World War II.

## Queries

» HARDROCK HANK. Hardrock Hank is a sort of Paul Bunyan of the mines, but not much is known of him, and he may be purely a local legendary figure in Arizona mining camps. Like every other "hardrock" from the old school, Hank had his trouble with the "Tommy Knockers," as the following verse from the ballad of "Hardrock Hank" indicates:

I'm a hardrock miner an' I ain't a-  
feard of ghosts,  
But my neck hair bristles like a por-  
cupine's quills  
An' I knock my knuckles on the drift-  
set posts  
When the tommyknockers hammer on  
the caps an' sills

An' raise hallelujah with my pick  
and drills.

The ballad is said to have other verses—and perhaps even related versions, as a part of the Hardrock Hank legend. Have these been set down in print? If so, where?

*Wayland D. Hand*

» "THE LATE." How long must a man be dead before one stops calling him "the late So-and-so"? Is there any rule or ethic about this convention? We have all seen it used by writers years after the death of the subject. Can the earliest application of the phrase, in this connection, be traced?

V. S.

» AMERICAN BOOK-BURNINGS. Late one afternoon, about a year before the outbreak of the Civil War, some sixty volumes of the English abolitionist, Charles Haddon Spurgeon, are said to have been burned—in a "good fire of pine sticks"—at the rear of a book store on Market Street in Montgomery, Alabama.

I have nothing but a reproduction of an undated newspaper cutting as evidence that this demonstration actually took place; however, there seem to be no discrepancies in the account. I should like to know whether destruction of this kind was at all common in the South during the prewar years. And are there records, too, of the burning of pro-slavery documents in the North?

C.

» "IS YOU IS, OR IS YOU AIN'T." I have been searching for some time for

facts on the origin and first use of the phrase "Is you is, or is you ain't." It appears on a number of occasions in the Florian Slappey stories of Octavus Roy Cohen, and more recently in a popular song published several years ago.

Have your readers any suggestions?

*Samuel M. Roeder*

» "TAXPAYER." A "taxpayer" in real-estate-and-construction terminology is, as I understand it, a building put up at a time when there is a surplus of available office space and limited to two or three stories in order to assure full occupancy. By this means the owner enjoys enough of an income from the structure to pay the taxes (which he would have to meet even if the property remained only an empty lot). In general there would seem to be a need for a practice of this kind only in large urban areas (I myself happen to have heard it nowhere but in New York City).

How common is the term in this sense? And when was it first so used?

*L. A. R.*

» CODEBALL. The books on outdoor games give sufficient descriptive material on codeball, but little is said about the extent of its popularity—either twenty (or thirty) years ago or now. I should like to know (a) when it was first introduced and (b) whether it is still widely played. (The late Dr. William E. Code was its inventor; and presumably the game could hardly be more than forty or forty-five years old.)

*K. E.*

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« PINKSTER (5:121 *et al.*). This is the English Whitsuntide or Whitsunday, the seventh Sunday after Easter. It is hardly a holiday. It certainly did not occur between January 1 and February 14.

We New York Dutch called it Pinkster Sunday. On this day most of us visited the cemetery or made trips to the woods where we hoped to find the arbutus in bloom. The day was noted in the church services, and at home there was something special for dinner, to which friends and relatives were usually invited.

I can scarcely believe that Pinkster Sunday is no longer observed by my kinsmen in New York City and in the Hudson and Mohawk Valleys.

*Nathan van Patten*

« PRIZES IN CIGARETTE PACKAGES (5:125 *et al.*). The cigarette cards which Mr. Duffy remembers were a late manifestation of the "trade cards" issued by manufacturers and merchants of all kinds for something like two hundred years. A list such as he requests would be far too voluminous to print in *AN&Q*, but it could be easily compiled from the extensive collections at the New-York Historical Society and the American Antiquarian Society. I know of no institution that has a similar leather-and-fabric cigarette-premium collection, but I and

no doubt many other private individuals have a great many of them.

*Clifford K. Shipton*

« JAPANESE MANNERISM (5:123 *et al.*). A friend who has recently returned from Japan, where he has long been resident, sends me a comment on the hissing or sucking-in characteristic:

"This goes back (how correctly I know not) to China. It represents an obvious attempt, in the course of a greeting, not to breathe upon the person greeted. Whether it is done to avoid producing any saliva spray or to lessen any possible offense of bad breath I'm not certain. It is, of course, impossible to avoid exhaling, but an exaggerated inhalation gives the impression of doing so. This explanation seems reasonable, and I have always assumed it to be correct."

I myself might add that when I was traveling some years ago in China I entered a hall where a Chinese church service was going on and sat beside a Chinese woman. She immediately stuck pieces of jade into her nostrils to ward off a foreigner's bad breath or bad smell or any other unseen "devil." On another occasion, when I happened to be ill, a Chinese woman came in to bring me food, and I remember seeing her stick something up her nose. This is but a further illustration of the same principle, which would seem to have emanated from some old superstition. It ties in, also, with the "Emperor" story mentioned in the query, although an early "envoy" would probably not have been a Western foreigner.

"As for eating, and drinking soups, etc.," my friend continues, "I have been told that the swishing sound is

simply a carry-over from politeness in greeting people. But I give that no credence. I think it is probable that it is a simple device for cooling a liquid that is too hot when first served. The same sound, I admit, might also be made if the liquid is lukewarm or too cool—in this case one could only explain it as an effort to cover up the host's failure to provide food that is hot enough." (I might add here that the Japanese pour tea and soup over their rice, of course, and use their chopsticks in a kind of shoveling motion, and a swishing sound is rather natural.)

"Certain it is," he adds, "that politeness is *audible* when one drinks his soup—whether it's hot, lukewarm, or cold; and the same is true of tea. However, I don't recall the same technique in the case of drinks that are meant to be served very cold, such as lemonade (modern)."

I would say, then, that the hissing sound was at first a natural means of expressing satisfaction, and in time, through various other influences including superstition, it became a necessary form of politeness.

*Katherine F. Berry*

« "JAIL-BAIT" (5:104). I know of no authority for describing this as specifically a soldier's term. It has been in use here in the Middle West for more than a decade, and I hardly think it originated with the military. "San Quentin Quail" and "Waupun Quail" (Wisconsin, of course) have exactly the same application. Currently common also is the expression "jay-bay" or "J-Ba," derivations obvious.

*August Derleth*

« "Jail-bait" or "penitentiary bait" has (with the meaning given) been a common expression here in California for at least thirty years.

*Miriam Allen deFord*

« CHAIN GANGS (4:31 *et al.*). It is quite possible that the statement in *Gleason's Pictorial*—that the chain gang as an institution was in existence in San Francisco as early as 1849—is correct (even though in general its greater growth came during the "first quarter century following the Civil War" [4:31]). At any rate, files of the San Francisco *Daily Town Talk* in the California Historical Society produce two references to it in 1856. The first is from the November 12 issue (p. 2, col. 1):

... Since the instituting of the chain-gang in this city twenty-five delinquents have been sentenced to do service on the public works. . . .

And in the November 23 issue (p. 2, cols. 3 and 4) there is a chain-gang cartoon showing

A new and sovereign remedy for intemperance, which is being extensively used, "By Authority," in this city . . .

I have quoted from the earliest issues available here, but the reference might well be traced back beyond this date.

*Edna Martin Parratt*

« TASSEL ON THE CAP (5:127 *et al.*). The Code for Academic Costume, as adopted in 1895 and reviewed by a committee authorized by the American Council on Education in 1932, contains no recommendation for a particular position for the tassel of a mortarboard

cap. It has, however, generally been worn hanging from the left front side. At some college commencements the tassel is worn by the undergraduate on the right front side and is moved to the left as the Bachelor's degree is formally conferred. If the ceremonies take place outdoors, a passing breeze might determine its position at any time.

A. Maercklin

« On the cap of a holder of a higher degree (mine is a Ph.D., of 1923) the tassel is *fastened* on the left. Surely the origin of the custom of moving the tassel from right to left on conferment of the Bachelor's degree must lie in the logical and poetic perception of some wise man that by wearing it at the right and changing it the moment the degree is granted he might outwardly dramatize what had heretofore been a purely idealistic or theoretical advancement. Widespread and long usage gives us tradition enough. And as for common sense—what has that to do with academic costume and ceremony?

Olybrius

« CLOTHES OUT OF MEAL BAGS (5: 105). Clothes were made out of cornmeal bags in Galveston, Texas, during the Civil War—at least I know of one actual illustration of this practice there—and presumably it was customary throughout the South at that time, when proper cloth was extremely scarce, if not unprocurable.

It may be, then, that this economy move originated in the sixties. Decorative figures or designs were not to be seen at that time; but an ineradicable brand name was often in evidence. If I remembered rightly the piece I saw had

on it a large "C. S." for "Confederate States."

Reginald Gaimster

« PRIDE, PROMISE, AND PUBLICITY (5: 112 *et al.*). The Yuma offer mentioned in Hans Otto Storm's *Count Ten* (and cited at the last reference) is perfectly genuine; the custom is well-known throughout the West. I believe a Yuma newspaper used to carry the same guarantee on its first page, perhaps still does. I was in Yuma in 1915 and I remember that on one day they closed the schools so that the children might see that rare phenomenon—rain.

Miriam Allen deFord

« NO DUELLING FOR GOVERNORS (5: 122 *et al.*). In Volume I of the two-volume *Louisiana* (Atlanta, 1909), edited by Alcée Fortier, there is a short piece (p. 362) on duelling.

Article 130 of the constitution of 1845 held that any citizen of the State who fought in a duel "with deadly weapons," or sent a challenge for the same either within or outside the State, or in any way aided those "thus offending" would be deprived not only of holding "office of trust or profit" but of his right of suffrage. The article was ratified by the people, but its immediate unpopularity (many leading citizens were disfranchised) forced its repeal four years later.

Essae Martha Culver

« A Georgia act of December 12, 1809, barred anyone who had engaged in a duel as principal or second after March 1, 1810, from "holding any office of honor, trust or profit within this State" (Clayton's *Compilation of the Laws of*



Georgia, p. 529). The Penal Code, adopted December 20, 1817 (Lamar's *Compilation of the Laws of the State of Georgia*, p. 638) provided in Section 4 of the Eighth Division that all civil and military officers should take an oath stating that they had not engaged in a duel either directly or indirectly, etc., after the effective date of the law. This law was continued in force in virtually the same form until the practice of duelling became a thing of the past.

The oath of the Chief Executive was exclusively for him and has been set down as an article of the State Constitution and prescribed in certain form from 1777 to date. Duelling is not mentioned.

*Ella May Thornton*

« COUNSEL FOR THE LOVELORN (5:74 *et al.*). Obituaries of Mrs. Marie Manning Gasch ("Beatrice Fairfax"), who died on November 28, 1945, credited her with the introduction of the lovelorn column—in the *New York Journal* of July 29, 1898. According to *AN&Q* [5:74], Miss Dix, by her own report, had begun her column more than two years earlier. Was the Dorothy Dix column not yet (i.e., in 1898) given over to advice of this nature? or is there an error in the Beatrice Fairfax account? (To be sure, Miss Dix was writing for the New Orleans *Picayune* and Miss Fairfax was on the staff of a New York paper—yet there is little reason to believe that they could have been unaware of each other's activities.)

*K. A.*

« ADLESS NEWSPAPERS (5:124 *et al.*). I am not certain that monthly publica-

tions are eligible under the heading "newspapers," but the principles involved in the experiment described below follow the lines of those mentioned at earlier references.

In 1932 the *Purchasing Agent* changed its name to *Purchasing*, dedicated itself "solely to editorial information and service," and announced that it would accept no advertising (see Marlen Pew's "Shop Talk at Thirty" in *Editor & Publisher*, September 10, 1932, p. 36). For about seventeen years the journal had enjoyed a modest prosperity at a two-dollar-a-year subscription rate. Under the new policy its price tripled. In its formal announcement of the change it asserted that, in spite of general fairness of advertisers,

no journal can be truly independent, critical and untrammelled so long as its existence depends primarily on the favor and good will of advertisers. . . . Our purpose in abolishing advertising . . . is to be free from the most remote or subconscious form of influence over editorial policies. . . .

The publishers even went so far as to contend that the "reasonable cost of any service should be defrayed by those using the service," and Pew's column rightly marked this a "revolutionary" theory, so far as publications are concerned. The columnist also noted the fact that *Purchasing* had chosen an excellent moment for its experiment, a time when advertising had dropped to an almost unprecedented low.

How long it retained this adless policy I do not know; possibly, it still follows this form.

*S. P. R.*

« A KING WHO WOULD NOT LIFT A CHAIR (5:94 *et al.*). A mild form of this type of anecdote appears in John St. Loe Strachey's *The Adventure of Living* (1922). Dr. Symonds, Strachey's maternal grandfather, is described (p. 54) as one who

would not dream of getting up from his chair if he wanted an extra spoon or fork in a hurry, but would either send one of his children to get it for him or else ring the bell for the butler.

Ellen Kerney

« ANGLO-AMERICAN KNIFE AND FORK (3:88). An episode from George Santayana's *The Last Puritan* (N.Y., 1936) may serve as an indication that at the turn of the century it was *not* considered good form, in Boston and thereabouts, to use the fork in the left hand, reserving the right for the knife (which is constant British practice and which, as your inquirer suggests, was probably the custom here in America for some time).

Mrs. Alden (pp. 204-5) is shocked to find her son, Oliver, eating with his left hand—"To eat with the left hand and still hold the knife in the right is almost as bad as actually sticking the knife into your mouth." Oliver, her son, makes a long reply; this much of it, however, might be of incidental interest—

We had a discussion on this point . . . and Pa said that among the Mohammedans it wasn't only bad manners to eat with the left hand, but was a religious misdemeanor, because the Prophet . . . had never done so: but the thing wasn't altogether a superstition because the ancients had al-

ways eaten lying down and propped up on the left elbow; so that the left forearm and hand were not free and couldn't be raised and brandished gracefully.

S. P. R.

« POET'S POET, ETC. (5:14 *et al.*). Sheila Kaye-Smith, in referring to her *Joanna Godden* (1921), states (*Three Ways Home*, 1937, p. 150):

Its appeal was mainly to those with some share of the novelist's outlook—Joanna is essentially a "novelist's heroine" and since the days of *Adam Bede* it has always been easy to hit a certain section of the public with a little love child.

Ellen Kerney

« GREAT AMERICAN "Miss" (4:189 *et al.*). When Joel Chandler Harris was working as a paragrapher on the *Savannah Morning News* he concocted a legendary "Prettiest Girl in Georgia"—better known as "P. G. in G."—and built up around her a contest that went on—in fury—for long weeks in Georgia newspapers. Every town of any size at all had its candidates, and Harris' "editorial album" is said to have bulged with photographs of these choicest beauties.

This Georgian rustle took place about 1870, considerably later than Barnum's beauty contest, but it seems to bear more resemblance to the modern stunts than did Barnum's. Moreover, it is the earliest appearance—as far as I know—of an attempt to play up state pride along with feminine beauty.

C.

« WOMEN IN MEN'S CLUBS (5:62 *et al.*). I am told that in New York City

a private club may, if it likes, refuse to admit women; but a public restaurant—regardless of how exclusive it chooses to make itself or how obvious it has been in carrying out its intent to cater to masculine tastes—cannot follow this same practice within the law. (Evidently restaurant managers have on occasion found themselves in a very awkward position, simply because the law has been very little publicized and they have unwittingly been direct offenders.)

Is this same difference of prerogative between club and restaurant common in other regions?

S. A. Grunger

« THE DAY'S FIRST CUSTOMER (4:192 *et al.*). In Allan Chase's *The Five arrows* (N. Y., 1944), a detective story written around the activities of the Falangists in Latin America, there is a reference to what may be a local superstition in an actual Latin American country (which, in the story, however, remains unidentified).

The hero is one Matthew Hall, newspaperman and liberal, who had been through the mill in Spain and is now investigating fascist conditions in Spanish America. Among the local antifascists is one Delgado, a taxi driver, who acts as a kind of bodyguard for Hall. At the first meeting between the two men (p. 34) Delgado makes this remark—"Mother of God, it is bad luck not to make a round trip with the first American of the season."

C. Y.

« TWICE-TOLD TALES (4:46 *et al.*). There is another aspect of this subject

—and one that I believe is of some significance in the history of literature—namely, the deliberate avoidance of the twice-told tale. Interestingly enough, one finds it in the *Odyssey*, one of the two earliest epics of European literature:

Odysseus, whose identity is still unknown, is at the court of Alcinous, and he tells briefly of the circumstances that brought him to Ogygia, the island of Calypso, where he spent seven years, and of his escape from the island, his adventures at sea, and his arrival at the court (Bk. VII, 240-79). He is hospitably entertained by Alcinous, and on the day following is prevailed upon to reveal his identity and to recount in detail the story of his wanderings. This he does in the course of Books IX to XII, and it is from this narrative that we have the long series of tales of the Lotus Eaters, the Cyclopes, Aeolus, etc. By the very nature of the recital, however, Odysseus is compelled to end his narrative at the point where he reached the island of Calypso, and remembering that he had already told that tale, he breaks off with these words (XII, 448-53):

And the gods brought me close to Ogygia, the island where dwells the fair-tressed Calypso, a dread goddess gifted with human speech, and she received me and cherished me. But why do I now recall this tale for you? For only yesterday did I tell it in your home to you and to your goodly wife. *And distasteful is it to me to tell again a tale plain-told.*

And in Book IX (39) Odysseus puts behind him the whole story that had been told in the *Iliad*—"From Troy the wind bore me and brought me nigh to the Cicones . . ."

Are there, in early literature, other illustrations of this conscious effort on the part of the author to avoid the twice-told tale?

*Herbert N. Couch*

« BOOKS BANNED IN BOSTON (5:30 *et al.*). Ever since October 1, 1945, when Massachusetts' new book censorship law became effective, writers, booksellers, and publishers have been anxious for the arrival of a "test case," which may throw some light on a possible change in censorship trends. It has been carefully pointed out, however, that the new law still leaves the judgment of a book's contents to the courts; and opponents of Boston's censorship in the past have expressed slight hope for any revolutionary departures. (The most important feature of the new law provides for legal action against the book instead of against the seller.)

Early in November a group of fifty writers published in Boston papers a full-page advertisement, stating that it was their belief that the recent adverse (*Strange Fruit*) decision of the State Supreme Judicial Court—which, they said, "gives aid and comfort to literary witch-burning"—failed to reflect the mature and considered opinion of Massachusetts citizens.

The dramatic version of Miss Smith's novel, oddly enough, ran in Boston, a few weeks ago, without reproach or interference.

*E. C.*

« TRADITIONAL BOASTS (5:76 *et al.*). Tarbes, in the Département des Hautes-Pyrénées, refers to itself as the "Cité des roses."

*T. T.*

« DISEASE AND ACHIEVEMENT (5:9). Quite apart from the strange psychic stimulus often associated with the toxemia of disease (and tuberculosis is the outstanding illustration), there is the patient's response to environment (and again tuberculosis offers the best material for study, probably because of its long duration and observable influences, etc.). A disease, then, that puts one down for months creates a mental problem that must be recognized.

Illustrations of this are, of course, almost endless, particularly in the history of literary productivity. Yet it must be admitted that the present evidence of a specific psychic stimulus from disease is founded wholly on the clinical manifestations which in some cases seem to warrant a belief in a toxic factor with psychic selection. But while we await the proof of such a stimulus, we must recognize the environmental influences and the compensatory efforts on the part of the patient to meet the insistent demands of a dread disease.

No doubt the late Robert Tuttle Morris was merely reiterating the uncertainty surrounding the origin of the psychic stimulus when he said that "great men are inspired to their finest efforts either because of or in spite of the stimulus of a germ disease."

Finally, we may say that the manifestations of genius, whether attributed directly to the toxemia itself or the influence of compensatory reactions, are underwritten by the innate possession of exceptional mental qualities.

*Lewis J. Moorman*

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"Legitimate" questions which are not published will, if accompanied by a self addressed stamped envelope, be given as much attention as possible.

5 No 10

# AMERICAN NOTES & QUERIES

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*Walter Pilkington\* and B. Alsterlund*

\*With the Army Air Forces

## Notes

### *Mark Twain's Introductory Remarks at the Time of Churchill's First American Lecture*

MARK TWAIN had met Winston Churchill in England about a year before the young British statesman arrived in New York on December 8, 1900, to begin a two-month lecture tour. And in a gesture of friendliness, Clemens assumed the sponsorship of Churchill's first address. The audience assembled in the ball-room of the Waldorf-Astoria on the evening of December 12, 1900, and Clemens made the introduction with these remarks:

I shall presently have the pleasure of introducing to you an honored friend of mine, Winston Churchill, member of Parliament, and although he and I do not agree as to the righteousness of the South African war, that's not of the least consequence, for people who are worth anything never do agree. For years I have been a self-appointed missionary for the joining together of America and the motherland in friendship and esteem. (*Applause.*) Wherever I have been and

whenever I have stood before a gathering of Englishmen or Americans, I have urged my mission and warmed it up with compliments to both countries. Mr. Churchill will tell you about the South African war and he is competent to tell about it. He was there and fought through it and wrote through it, and he will tell you his personal experiences. I have an inkling of what they are like and they are very interesting to those who like that kind of thing. I don't like that kind myself. (*Laughter.*) I saw a battlefield—once. It was raining, and you know they won't let you carry an umbrella, and when shells are added to the rain it becomes uncomfortable. By his father Mr. Churchill is English; by his mother he is American; and no doubt that makes a perfect man [*match?*].

The discourse as set down above was reported in the New York *Tribune*, December 13, 1900 (p. 9, col. 2), and appears to be an unrecorded and uncollected version of Mark Twain's introductory; it differs measurably from that printed in the 1910 edition of *Mark Twain's Speeches*. It is not a complete transcript of the speech; the only full version can be found in the unpublished Mark Twain Papers. The New York *Times* account (December 13, 1900) quotes Clemens only indirectly, except for about two lines. The *Times's* closing phrase, however, is in direct quotation and reads "a perfect *match*," which is probably what Mark Twain actually said.)

Churchill, of course, spoke largely on the state of affairs in the Cape Colony and in South Africa and on his own escape from Pretoria. At the end of the lecture Clemens rose and said (according to the *Tribune*):

I take it for granted that I have the permission of this audience to thank the lecturer for his discourse, and to thank him heartily that, while he has extolled British valor, he has not withheld praise from Boer valor.

A piece of background material on Clemens-Churchill relations—the Englishman's gusto and the American's cutting silence, on the occasion of their first meeting—can be found (pp. 328-331) in Bernard DeVoto's *Mark Twain in Eruption*.

*The Editors*

### *The First Comic Books in America: Revisions and Reflections*

THE usual statement on the early history of the comics in America runs about like this:

The first comics didn't appear in the United States until the latter half of the nineteenth century. Richard F. Outcault, a former draftsman for *Electrical World*, created a little roughneck character from the slums and called him The Yellow Kid. —Martin Sheridan, *Comics and Their Creators*, Boston, 1942, revised 1944, pp. 16-17.

Numerous variations have been rung on this theme, and perhaps the most absurd of them is this excerpt from "Judaism in the 'Comics' Corrupting our Native Tongue," an anonymous article of 1924:

The "comic strip" and the Sunday "comics," which are devoured so voraciously by children throughout the land, are peculiar to America. Before 1890 they were unknown. They have made their appearance since the Jews came here in large masses . . .

They [the Jews and the 'Romanists'] would apparently convert Sunday into a day for the children to absorb the blatant vulgarities, evil suggestions and language corruption of the "comics." *The American Standard*, New York, Vol. 1, 1924, No. 8, p. 7.

Nevertheless, the comic strip is not originally an American art-form, and Outcault's comic-stories in the New York *World* in 1894 ("The Yellow Kid" was not his first) were half a century later than the first comics appearing in the United States, and an unknown number of centuries later than the first that appeared at all.

The history of the comic strip has not yet been traced. Its descent can be roughly seen in the bison-drawings of the cave-dwellers; the hieroglyphic writing of Egypt (in which the *cartouche*, or conversation-balloon, first appears); the architectural friezes of Babylonia, Central America, and Indonesia; the ceramic decorations of Greece; the silver-chasing of Roman arms and armor; the wall *graffiti* of Pompeii; the hunting tapestries of the Middle Ages; the playing-cards and fortune-telling Tarot of the Renaissance; the horizontal scrolls (*makimono*) of Japan; and the crowded canvases of the Flemish peasant painters, particularly Pieter Breughel the Elder.

Its popularity as a folk-art waited until the habit of reading supplanted listening in the transmission of folk-tale fantasy, in the early nineteenth century in western Europe. Combined with the growing popularity of political caricature and satirical almanacs, there was at hand the *audience*, the *material*, the *method*, and the *vehicle* for the fantasy-story told in a cycle of drawings. For as far as the impact on the experienc-



ing mind is concerned it makes little difference whether it is the *djinni* of the Arabian Nights, the Roland and Arthur of legend, the Tyl and Robin Hood of ballad and jest, the fairy-tale witches of Basile's *Pentamerone* (even in the watered-down versions of Grimm and Andersen), or the virile, three-color exploits of Superprig in the Sixtieth Century, brandishing a ray-gat in each mitt.

Clifford K. Shipton has drawn attention (*AN&Q* 5:71) to several early American comic books, *Ferdinand Flipper*, *Ichabod Academicus*, and others. The earliest of these, *The Adventures of Mr. Obadiah Oldbuck*, is not an American original, but a piracy of a Swiss album of 1837, a fact already noted by William Murrell in 1933:

Under the classification: "Early American Humor" in booksellers' catalogues, one occasionally meets with *The Adventures of Bachelor Butterfly* and *Obadiah Oldbuck in Search of a Bride*, 1846. These album-like little volumes each contain some two hundred excellent comic illustrations, and the texts printed at the bottom of every page illuminate the antics of the hero. But these drawings were the work of the famous Swiss, Rodolphe Toepffer, and the items classified as "Early American Humor" were pirated editions with English texts. True there is no indication of this in the albums, and only those familiar with Toepffer's work would raise a questioning eyebrow.—William Murrell, *A History of American Graphic Humor*, New York, Vol. I, 1933, pp. 164-65.

According to the *New York Times* (September 3, 1904), the first American reprint of Töpffer was issued as a supplement to *Brother Jonathon* (New

York, September 14, 1842). The Dick & Fitzgerald reprints, which followed, can be gotten out of the way most conveniently by listing Töpffer's original works and what appear to be their American piracies.

Töpffer, Rodolphe (1799-1846):

- Le Docteur Festus* (1829, published 1840).
- Histoire de Monsieur Jabot* (Genève, 1833).
- Histoire de Monsieur Crépin* (Genève, 1837).
- Histoire de Monsieur Vieux-Bois* (Genève, 1837).
- Histoire de Monsieur Pencil* (Genève, 1840).
- Histoire d'Albert* (Genève, 1845).
- Monsieur Cryptogame* (in *L'Illustration*, 1845, redrawn by "Cham" [Amédée de Noë], published separately 1846).
- Collection des histoires en estampes* (Genève, 1846-1847) 6 vols., reprinted as *Komische Bilderromane* (Esslingen, 1899).

Three of the illustrations from *M. Vieux-Bois*, later in *Obadiah Oldbuck*, are reproduced by Ernst Schur in *Kunst und Künstler* (Berlin, Vol. 7, 1909, pp. 502-503, 506), but several sequences in *M. Vieux-Bois* do not appear in *Oldbuck*, suggesting that one or all of the American piracies may be abridged. Except for *Obadiah Oldbuck* the relation of these originals to the following reprints is not known to me, but owners of copies will be able to determine this very easily by comparison.

- The Adventures of Mr. Obadiah Oldbuck*. Wherein are set forth his unconquerable passion for his lady-love, his unutterable despair on losing her, his five attempts at sui-

cide and his surprising exploits in search of the beloved object. Also, his final success. New York: Dick & Fitzgerald, publishers, 18 Ann Street [1846?] 80 p. oblong 8vo.

The rest are quoted from Dick & Fitzgerald's catalogue for 1878. The alternative titles are not necessarily those appearing on the printed works; *Oldbuck*—title page as above—is advertised thus: "The Mishaps and adventures of Obadiah Oldbuck. Wherein are set forth the crosses, chagrins, calamities, checks, chills, the changes, circumgyrations, by which his courtship was attended. Showing also the issue of his suit, and his espousal to his lady love. [&c.]"

—*The Laughable adventures of Messrs. Brown, Jones and Robinson*. Showing where they went, and how they went, what they did, and how they did it. ("Illustrated with nearly 200 thrillingly-comic engravings.") [A later catalogue adds "By Richard Doyle."]

—*The Courtship of Chevalier Sly-Fox Wykoff*. Showing his heart-rending, astounding and most wonderful love adventures with Fanny Elssler and Miss Gambol. [N.B. "Elssler"—German for "the Alsatian."]

—*The Strange and Wonderful Adventures of Batchelor Butterfly* [sic]. Showing how his passion for natural history completely eradicated the tender passion implanted in his breast—also, detailing his extraordinary travels, both by sea and land. ("The book is printed on fine plate paper in the neatest manner, and is the cheapest pictorial work ever issued in America. Price: 30 cts.") [The pirates apparently had no shame.]

—*The Comical Adventures of David*

*Dufficks*. ("Illustrated with over one hundred funny engravings.")

—*The Extraordinary and Mirth-provoking Adventures by Sea and Land, of Oscar Shanghai*. (All told in a series of nearly two hundred of the most risible, quizzible, provoking, peculiar, saucy and spicy cuts ever gathered within the leaves of any one book . . . Price: 25 cts.) [This in spite of the Comstock Law of 1872.]

I do not know what the first comic strip, sheet, or book by an American-born artist may have been. The original Swiss editions are very limited and it seems likely that Dick & Fitzgerald used the 1846-47 collected edition of all six, which would date these reprints four years later than the *Brother Jonathan* Töpffer of 1842. It is possible that comic books in America took their inspiration from Töpffer, but in only a quick glance at Murrell's *History of American Graphic Humor* one comes across a number of American artists who were, in the 1830's and earlier, producing material that may properly be designated "comic."

William Charles's *Tom, the Piper's Son* (re-issued: Salem 1814) and Edward Clay's satirical "This is the House that Jack Built" (1837) [Murrell 1: 82-3, 149] obviously stem from the eighteenth-century children's horn-books of the *Tragical Death of an Apple Pie* type ("A apple-pye, B bit it, C cut it" &c.). The anonymous "Illustrations of Masonry" (Boston, ca. 1826) presenting twelve character sketches on a single plate, and Frank Bellew's eight "Trials of a Witness" (in *The Lantern*, ceased publication in 1853) [Murrell, 1: 100-101, 183] are evident reprises of the older static frieze-drawings.

Lear and the comic historians in Eng-

land led directly into the comic story in pictures, as in the mid-century humor magazines of England and the continent; and John Camden Hotten, just before his death in 1873, published in London a complete comic book, *The Fools Paradise*, colored illustrations and all. A sequel, *Further Adventures in Fools Paradise*, was issued by his successors, Chatto & Windus; and although ascribed on their title pages to "Professor Wolley Cobble," both were largely reprints of the work of the great German comic artist, Wilhelm Busch, from *Fliegende Blätter*, 1859 ff. A decade before it was taken into the American newspaper in 1894, the comic story in pictures had been accepted as completely natural by a number of American artists—A. B. Frost (*Stuff & Nonsense*, N. Y., 1884-88), E. W. Kemble, and probably others.

The ground-work for the comic book in America was laid when the comic almanacs (beginning with Charles Ellms's *American Comic Almanac* (Boston 1831 ff.) created a demand for humorous drawings in pamphlets rather than broadsides. The illustrations of jokes and scenes of static humor—the *cartoon* as opposed to the *caricature*—continued in the tradition of book illustration, while the caricature became strictly a feature of the newspapers and magazines which later took over the cartoon as well. The *comic*—involving continued action through a series of drawings—combined the reduplicative frieze-motif, the nursery-tale and horn-book presentation, the comic almanac format, and the emergent European protracted story form (as in Töpffer's work) into the comic book. Apparently 1946 is its American centennial.

G. Legman

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"CABOOSE" SYNONYMS: bedhouse, brain-box, brake-van (British), buggy, cage, chariot, cook shack, crummy, doghouse, glory wagon, go-cart, monkey wagon, palace, pavilion, shanty, shelter house, way car, zoo (Lucius Beebe, *Highball*, N. Y., 1945). . . . CASTLE COMPLAINT: dysentery attacks suffered by correspondents quartered at Castle Faber, Nuremberg, while covering the German war-criminals trial. . . . COWGUMMY: German youngsters' word for chewing gum (N. Y. Times Magazine, October 14, 1945). . . . ELECTRONIC RASPBERRY [see also AN&Q 5:136]: process of jamming enemy radar by dispersing quantities of aluminum foil from planes (N. Y. Herald Tribune, November 11, 1945).

ESCAPE: southern colloquialism for "escaped prisoner" (*Newsweek*, December 17, 1945). . . . FIRST MOTORIZED TAXICAB SERVICE IN NEW YORK CITY: Pedro G. Salom, who died in Philadelphia, December 31, 1945, established a twelve-car system in 1898; he is also credited with being the inventor of a storage-battery trolley, and is said to have been the first to equip a delivery wagon with a motor and the first to establish a garage; he was also co-inventor of the first electric automobile in 1894. . . . HERMANN: unexploded two-ton Nazi bomb, buried for five years in South Croydon, England. . . . KAITENS: Japanese human-steered torpedoes. . . . LORAN: long-range nav-

igational aid; a Navy wartime secret device using electronics to fix aircraft and ship positions in any weather. † † † MAGIC CARPET FLEET: nickname for Navy vessels conveying troops back to the United States from Europe. † † † "NO BOATS, NO VOTES": slogan used by servicemen delayed in their return from Pacific areas; stamped on U. S.-bound mail.

"PASTORIOUS": Nazi code name for a sabotage plan involving the blowing up of American aluminum factories. † † †

"SODAJERKER" SLANG: Bronx Delight (raspberry soda); hair tonic (mint flavoring); Harlem Delight (chocolate soda); one-in-the-hay (strawberry soda)—Early Wilson's syndicated column "It Happened Last Night," October 4, 1945. † † †

SPHERICS: new field of meteorology (from "atmospherics"). † † †

SUN PAIN: periodic pain, at the back of the head, which appears to wax and wane with the movement of the sun; an affliction prevalent in Louisiana Delta country (*Gumbo Ya-Ya*, Boston, 1945; compiled by Lyle Saxon, Edward Dreyer, and Robert Tallant). † † †

WAR-BRIDE SERVICE: ships used to carry European brides of American soldiers to the United States. † † †

WARD ROAD JAIL: world's largest prison, in the heart of Shanghai. † † †

WHOOFMOBILES: Detroit (Mich.) busses assigned to pick up New Year's Eve celebrants unable to drive their own cars home. † † †

WOMAN FREEMASON: Hon. Elizabeth Aldworth, a native of Cork, Ireland, the only woman to join the order (Robert Gibbings, *Lovely is the Lee*, N. Y., 1945).

## Querries

» "CLEM," "KILROY," ETC. A new piece of folklore seems to have sprung from one of the war's last phases—life in the overseas replacement depot. The fabulous figure—who goes by the name of Clem or Kilroy or perhaps a dozen other names—is believed, on GI testimony, to have once been a "real person," but now, because of the diversity of treatment he has received at the hands of hundreds of thousands of GI's, it is much simpler to regard him as a legend. And already his origins are obscure.

A short piece on Clem in the New York Times *Magazine* cautiously suggests a possible "beginning"—in which a GI mentions one Clem at a local dance and a pretty girl remarks, "Oh, yes, he's been here too." From that point forward, presumably, it was impossible to avoid making crude drawings of Clem and scrawling beneath them, "Clem had chow here," "Clem's pub," etc.

Robert O'Brien, in the San Francisco *Chronicle*, recently attempted an explanation of Kilroy's origins—Kilroy seems to be more popular on the West Coast than Clem. He held that the name came from one Francis J. Kilroy, Jr., an Army Air Force sergeant from Everett, Massachusetts, who, while stationed at a Florida air base, was stricken with the flu. A friend, Sgt. James Maloney, learned of Kilroy's possible release date and then wrote on the barracks bulletin board, "Kilroy will be here next week." The Kilroy signs multiplied like rabbits.

As early as December 1, I saw in the Union Station in Los Angeles a troop sleeper on the outside of which was chalked in large letters: "John Payne is in here." (Is this another of these recurring phrases?)

It might be rather amusing to find out (1) how many names this unseen hero has been given and (2) approximately when the legend first caught on.

S. T. F.

» **SIDEWALK ETIQUETTE.** About ten or fifteen years ago, a young man overly conscious of good form would probably never fail, if walking with a lady, to take the outside (or street side) of the walk. So far as I know, much less importance is attached to this nicety today.

I had always assumed that this custom was a relatively modern one—Emily Post, for example, says it grew out of an effort to shield the gentler sex from the dangers of runaway horses. However, I am now told on good authority that this formality is really a very old one, running back to Colonial days here in the United States—with, possibly, earlier European origins.

What record is there of this practice? And has it been followed to some extent over more than two centuries, or is the more recent observance of it quite unrelated to the early ritual?

A. Y. Thomas

» **THE MEGGIDO SECT.** I should like some details on the Meggido sect, presumably founded in Iowa around the turn of the century. Traces of it have survived in the East within the last ten years, and possibly some of the missions are still in existence. I am particularly interested in finding out something about the steamboat in which one of the

groups carried the faith to towns lying along the Mississippi.

The ordinary reference sources seem to have given this subject little or no attention.

Louise Callahan

» **PIG-RACING.** Word that a "patent for pig-racing," in the United States, had been taken out by "a Mr. Lee F. Buck" was dour news to "Lucio" of the *Manchester Guardian*, and in his column for August 27, 1945, he lamented the possibility that once again America had introduced something which might have an "immediate pull" with the "inhabitants of this notably imitative island." Mr. Buck, he continued, "proposes to race 'young razor-back pigs . . . which are lean and fleet, with an alertness for detecting the presence of food.'"

Three days later, however, "Lucio" reported that one "G. M." had testified that this was no new sport, that it had been tried in Holland ninety years ago, when a hog named Nero was raced (for 1,000 guilders) against a trotting horse carrying two men. The owner of the hog was granted two weeks for training. He starved the beast on the first day and on the second he "drove him forcibly over the course to a bucket containing two herrings, the pig's favourite food." The process was repeated daily and an extra herring was added at each new performance. Finally came the race. Nero won by almost a mile and a half (the course stretched along an avenue leading from The Hague to the beach at Scheveningen), and, according to "Lucio," when the loser passed the post "the pig had eaten most of his painful of herrings." Nero's owner spent about a tenth of his winnings on having the pig's portraits painted,

and these, for some years, could be seen on the walls of his sporting club at The Hague.

Did pig-racing ever become really popular in Holland? And what success has the idea enjoyed thus far in the United States?

E. T.

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« PINKSTER (5:138 *et al.*). In 1749 Peter Kalm included the following observation in his journal entry for May 5:

The mayflowers, as the Swedes call them, were plentiful in the woods wherever I went to-day; especially on a dry soil, or one that is somewhat moist. The Swedes have given them this name, because they are in full blossom in May. Some of the Swedes and the Dutch call them *Pinxterbloem* (Whitsunday flowers), as they really are in blossom about Whitsuntide. The English call them wild honeysuckle. . . .

(This is from A. B. Benson's two-volume translation of Peter Kalm's *Travels in North America* (*The America of 1750 . . .*, N. Y., 1937, Vol. 1, p. 296).

In the English language, the name has been rendered as "pinkster flower" and "pinxter flower." The term "pinxter blossoms" was recorded for Albany County, New York, as late as 1895 (*Dialect Notes*, Vol. 1, No. 8, p. 383). Clapin, in his *A New Dictionary of Americanisms* (N. Y., 1907, p. 309),

recorded "pinxter blumachies" for New York and New Jersey, and this would seem to be a derivative of the Dutch term mentioned by Kalm.

W. L. McAtee

« "DER BAUER IM FRACK" (5:24). It is very likely that Brahms once called Dvorak "Der Bauer im Frack." I cannot give the precise circumstances under which this may have been done. But I do remember having heard my parents say that Brahms was very fond of Dvorak until Dvorak went to America, and that after his return Brahms was no longer his friend—the above remark would be quite in keeping with Brahms' sarcastic and even caustic utterances.

Werner Wolff

[It has also been suggested that the phrase might have been more correctly applied to Bruckner. Mr. Wolff, however, believes that it would fit Bruckner—"who has been called a 'Roman Emperor in peasants' garment'"—to only a lesser degree.

A possible explanation for the Bruckner version of this tale might lie in the misinterpretation of a statement Wolff makes in his life of Bruckner: in a description of Bruckner's admiration of Wagner, Wolff says that Wagner's servant told Auer that Bruckner often

stood for hours in front of "Wahnfried," staring at the windows. He always carried a black tailcoat over his arm in order to be ready to exchange it for his everyday coat at a moment's notice should he meet Wagner.

This can be found on page 102 of *Anton Bruckner: Rustic Genius* (N. Y., 1942).—Ed.]

« "CHEESECAKE" (5:123 *et al.*). For a number of reasons I shall not attempt a specific answer here. However, the inquirer should be warned against taking too seriously the etymologies he is sure to get—those that trace the word to some ship-news photographer who combined a love of cheesecake (edible) with the professional necessity of photographing the crossed legs of visiting actresses sitting on the railing. This derivation, which has been printed a number of times in reporters' anecdote books (such as H. Allen Smith's and Earl Wilson's), is essentially moral eyewash. The actual origin may be traced without difficulty by reference to the definition for *cheese* in *Americana Sexualis* (Chicago, 1939) and in my own glossary to Dr. George Henry's *Sex Variants* (N. Y., 1941), and by comparison with the image in the modern slang *hair-pie* (see *hair* in Farmer & Henley's *Slang and Its Analogues*, Vol. 3, 1893) and in the Negro slang *jelly-roll*. The words to the song, "The Boy in the Boat" (banned from the air when the meaning of the title became known), also have a certain relevance.

G. Legman

« "THE LATE" (5:137). The phrase, I believe, is properly applied to persons alive during one's own lifetime. There is also a whimsical derivative usage, generally derogatory—e.g., "The late Emperor Nero liked to watch a fire."

T. O. Mabbott

« AMERICAN TOWNS RECHRISTENED (4:157 *et al.*). The troublesome question as to whether any of the (U. S.) Berlins crumbled under the weight of public pressure appears to be conclusive-

ly answered in the new 1946 Postal Guide. Thirteen Berlins (as well as four Tokios) survived the war; Berlin, Alabama, was renamed Sardis. The Guide (according to an AP dispatch from Washington, December 15, 1945) points up a few other interesting changes. In Kentucky, Fed has become Hihat, Hot Spot has moderated and is now Premium, Omarsville has been won over to Kalliopi, and Northern, without any latitudinal-longitudinal pain, becomes Eastern. While there is yet no Eisenhower there is a MacArthur in West Virginia, and also a Nimitz; a Halsey in Nebraska and Oregon; and fourteen Marshalls, scattered.

L. E.

« NEITHER FISH NOR FLESH, NOR GOOD RED HERRING (5:125 *et al.*). Add Scotch woodcock, which is scrambled eggs spread on toast with anchovy paste or ketchup over them.

Miriam Allen de Ford

« CLOTHES OUT OF MEAL BAGS (5:140 *et al.*). In eastern Iowa several feed mills distribute various products in cotton-print sacks. Each bag when opened is a yard square; trademark, weight, etc., appear on a detachable label, and so every inch of the cloth is usable. The material is a good grade of cotton, and housewives make dresses, blouses, aprons, pajamas, etc., of it.

To enhance the possibilities of domestic use, purchasers are known to take their time in selecting their prints in order to get as many of one pattern as they can. Nobody, of course, is interested in the refund offer of twenty-five cents on each sack returned.

A. C.

« **AUTHORS NINETY AND OVER** (5:89). Sophocles (496-406 B. C.) wrote his final play, the *Oedipus Coloneus*, when he was ninety. In this connection there is an interesting anecdote for which Cicero is the authority. Sophocles had been brought to court by his impatient son who sought to have himself placed in charge of the family property on the grounds that his father was suffering from senility. Sophocles offered no direct defense, but instead he read to the judges part of the play on which he was then working. So striking was the evidence of the poet's mental power that, in spite of his age, the suit of his son was dismissed with contempt.

A second and even more remarkable illustration of sustained literary activity is that of the orator Isocrates (436-338 B. C.), whose last and finest work was the *Panathenaicus*, a document in praise of Athens, written in 342 B. C. when he was ninety-four.

*Herbert N. Couch*

« **CODEBALL** (5:137). From Lewis B. Funke's article, "Codeball Comes to Town" (*New York Times*, Sunday, June 20, 1937), it would appear that the game came into existence in 1927 in Chicago; and the first demonstration of it was given at the Lake Shore Athletic Club the same year. Within two years of its introduction it had become sufficiently well-known and well-liked to win the full favor of the National A. A. U.

As of 1937 the game had a following of some 50,000, and was played throughout the Middle West and in many sections of the South. Hollywood took it up in both forms—i.e., in the court and on the green; Canada had

endorsed both, and Hawaii had expressed an interest.

The article notes also that codeball in the court was [1937] providing "serious opposition to handball": it is a well-balanced exercise and yet it does not present the danger of hand injuries. The open-air form, moreover, was accepted by many CCC camps; and doctors in institutions held that the game may well speed recovery in certain mental and nervous ailments.

*Ellen Kerney*

« **GHOST TOWNS** (5:111 *et al.*). Samuel Wood Geiser's "Ghost-Towns and Lost-Towns of Texas, 1840-1880" (*The Texas Geographic Magazine*, Spring 1944, Vol. 7, No. 1) lists over a thousand ghost towns in Texas and includes a fourteen-item bibliography on the subject.

*L. S. T.*

« **FREE-LUNCH CUSTOM** (4:60 *et al.*). In San Francisco, in the middle seventies, the free lunch was still the saloon keeper's high card, in his bid for patronage, and the popularity of this custom—according to B. E. Lloyd's *Lights & Shades in San Francisco* (San Francisco, 1876)—made drinking a supreme temptation in that city. A hungry man could get virtually any kind of drink he liked (i.e., one) and along with it a lunch that in general far surpassed what he would have had at home, all for the price of a quarter (this was top charge and was maintained only at the first-class or "two-bit" saloons).

Lloyd's book cites (pp. 182 ff.) the bill of fare at the "Pantheon," conducted by M. J. Wainright, 321 California Street, "the finest saloon in the city":



Turtle soup; roast pig; roast lamb; sheep's tongue, stewed; stewed liver; fish balls; salmon, broiled whole; potatoes, tomatoes, cheese, crackers, nick-nacks, and all accessory relishes.

This is said to have been varied daily. A large table was spread at one side of the room, and everyone ate standing, tolerating no formality whatsoever.

The same one-price system prevailed at the "bit" saloons, but naturally the menu was less elaborate. Even the five-cent or beer saloons followed suit, and provided such things as cheese, dried beef, crackers, pickles, sausage, etc.

*Edna Martin Parratt*

« "TAKE TWO CHAIRS" (5:91 *et al.*). About thirty years since, I heard this story told of the son of a distinguished man in South Carolina. The youth, selling some article to aid him in his college expenses, called at the home of a farmer, whom he found sitting on his front porch. As he gave his name the farmer said: "Take a chair." The boy added: "Son of Dr.—." Immediately the farmer said: "Take two chairs." This, however, was intended as a tribute to the father.

The North Carolina version, as told to me, is the story of a farmer who was entertaining a stranger in his home. At breakfast the farmer said to his guest: "Take a biscuit, take two biscuits, take dam' nigh all of 'em."

The late Archbishop of Canterbury's retort must have traveled far and rapidly. Could it be that the whole matter is an echo of Marlowe's *Tamburlaine*, as he says scornfully to the weak Cosroe: "Hold Thee, Cosroe, wear two imperial crowns." (I, v, i)

This passage is important in the play and is not easily forgotten.

*J. M. Ariail*  
*Columbia College*  
*Columbia, S. C.*

[From *Notes and Queries*, December 1, 1943, p. 239.]

« SOLDIER AND SAILOR "CLUBS" (5:93 *et al.*). The International Flyers Club came into being over the interplane radio during the bombing raids over Germany. Only two of the five men who actually took part in the aerial conversations and worked out some of the details of organization survived. Some of the few functions that this group was able to sponsor during the war were held jointly with RAF fliers. The idea really presented itself when the men were still at training stations in Idaho and was not lost sight of through a period of ferrying at Newfoundland. In London, it finally became more nearly a reality.

*K. I. A.*

« The Caterpillar Club has not, I believe, been listed. Its membership is restricted to men and women who have parachuted to safety from disabled planes, and it has a following of more than 10,000, a figure which is expected to become four times as large when local units throughout the country have become more fully organized. Hal Foster of Columbia, South Carolina, is the club's president.

*E. E. Morton*

« THE HUNDRED BEST BOOKS (5:106). Will Durant made such a list, with comment on individual titles. It appeared in

the *American Magazine*, December, 1929. Some of the titles in it, however, are incorrectly transcribed.

W. B. Thomas

« Robert Hutchins, Chancellor of the University of Chicago, recently picked the world's "ten greatest books" for readers of the *Chicago Daily News*; his list, as reprinted in *Time*, reads: Homer's *Iliad* and *Odyssey*, Plato's *Republic*, Aristotle's *Nicomachean Ethics* and *Politics*, Thucydides' *Peloponnesian War*, St. Augustine's *City of God*, Aquinas' *Treatise on God* and *Treatise on Man*, Dante's *Divine Comedy*, Shakespeare's works, Pascal's *Meditations*, Tolstoy's *War & Peace*. Of the Bible, which he did not list, he said, "I assume it."

B. D.

« "CHURKEY" (5:136). A note on "turken," a "new hybrid fowl . . . half chicken and half turkey," can be found in the *New York Times*, Sunday, November 22, 1931. The bird was under study at that time in the De Paul University biological laboratory in Chicago, and was reported to have "two or three times as much meat as the ordinary chicken" and more delectability than either chicken or turkey. A full-grown turken, according to this account, reaches a weight of six to eight pounds. The turkens forming the basis of this particular experiment were said to have been a cross between an Austrian white turkey and a Rhode Island Red hen.

Ellen Kerney

« TWICE-TOLD TALES (5:143 *et al.*). A tale that has been making the rounds in Italy recently follows a familiar pattern

and is said to have one precedent as old as a British press report of 1618 (and presumably one could find even much earlier illustrations). The current tale (*Time*, December 24, 1945, p. 30) involves one Dora Camusso, who lives in a village near Rome. She sold some cattle for 180,000 lire and because of the alarming number of bandits in Italy she stopped at her brother's house and asked him to see her safely home with the money. He said he was too busy, but gave her a pistol. She started off again, and met two villagers who examined the weapon, found it unloaded, and supplied her with two cartridges. A little farther on, two masked men approached her and demanded money. She fired two shots and killed both of them. When she lifted the masks she found them to be her brother and a first cousin. (In the seventeenth-century English story, mentioned in *Time*, a stepmother and father kill and rob a "rich overnight guest" before they discover that he is their son.)

Anthony Feld

« "JAIL-BAIT" (5:139 *et al.*). I recall hearing this from college friends, about 1916-1921. It may be of Middle West origin.

T. O. M.

« LITERARY HANGOUTS (5:110 *et al.*). Bleek's, just across from the New York *Herald Tribune* building on West Fortieth Street, is described in *Life*, November 26, 1945, as "the favorite drinking place and forum of New York newspapermen who like to play the match game and argue without music."

L. S. T.

« HIGHWAYMEN OF THE EASTERN STATES (5:120). I submit Thomas Mount, who left his *Confession* . . . (Newport [1791]), and who was "executed at Little-Rest, on Friday the 27th of May, 1791, for burglary."

Mount covered New England and went south at least to Baltimore. While his misdeeds were not committed on the public road, two Flash songs of highwaymen are included in his pamphlet, along with a glossary of Flash language and an oath used at the admission of a Flat into the Flash society.

Mount is listed in Evans 23773-5 and Sabin 51144.

George Robert Fitzgerald

« "SNAFU" (1:94). *Snafu* (situation normal, all fouled up) remains, of course, the serviceman's supreme expression for frustration at its worst. Inevitably, however, other combinations — covering more specific circumstances — have sprung up: "jacfu" (joint American-Chinese foul-up); "janfu" (joint Army-Navy foul-up); and "fubar" (fouled up beyond all recognition).

H. W.

« THE PETITPAS RESTAURANT (5:4) A description and slight historical account of the Petitpas Restaurant (317 West Thirty-ninth Street, New York City) appeared in "News of Food" (New York *Herald Tribune*, January 14, 1946). The facts supplement AN&Q's earlier mention of this famous eating-place.

Petitpas' was opened at its present location almost fifty years ago by the sisters of Nicholas Petitpas, the present owner-manager, who was born at the same address. (The sisters returned to France some years ago.)

The restaurant, which specializes in French food, takes its deepest pride in a copy of John Sloan's painting, "Yeats at Petitpas," which hangs in the entrance to the restaurant. (The original is in the Corcoran Gallery in Washington, D. C.) The scene is of a group of famous habitués of the place seated at their regular tables. The best-known among these are the artists George Bellows and John Butler Yeats. Yeats, father of the poet, was so fond of the restaurant that he eventually moved in to live with the Petitpas family.

S. O. P.

« PRIZES IN CIGARETTE PACKAGES (5:105). This topic was discussed under the heading "Pasteboards of the Past" in *The Month at Goodspeed's* (March, 1941). The items mentioned include the seals of the United States and coats of arms of all countries (Helmar), golfers (Mecca), automobiles (Turkey Red), lighthouses (Hassan), historic homes (Helmar), fables (Turkish Trophies), Indian life (Hassan), and fishes (Sweet Caporal).

Ellen Kerney

« DESERT ISLAND READING (4:191 *et al.*). There is an account of applied desert-island reading—in World War II—in the *I & E Digest* (November-December, 1945), a War Department publication. Brig. Gen. Clinton A. Pierce, the author, was one of six hundred men imprisoned on Formosa for fifteen months; and he lists twenty-five titles selected from two thousand volumes that had been captured at Hong Kong and Singapore and sent by the War Prisoners Aid of the Y. M. C. A. to the Shidehara camp. (General Pierce's own influence on the final arrangement

of the list is of some significance, since he was obliged to teach himself to read without glasses. Most of his immediate help came from Aldous Huxley's *The Art of Seeing*, and after six months of eye exercises he found himself reading "very comfortably" under the new method—but only a little at a time, naturally, and in extremely good light.)

The scene of what one might call the experiment was not, the author admits, "deserted," but the persons doing the reading were certainly marooned. The radius of choice was wide—ranging from detectives and quickies to very heavy books—and the group was interested in seeing what twenty-five books offered the greatest satisfaction to people in their circumstances (they were prisoners who had been through a hard siege, were still on an insufficient diet, and were afflicted with tropical ailments). They found it very difficult to "escape" on a fare of whodunits, love stories, and modern adventure tales; in general, preference was for rather serious reading. Three Galsworthy titles, two Stevensons, *Mathematics for the Million*, and *Return to Religion* are among the three-star books at the top of the list, and two titles as recent as *The Forest and the Fort* are included among the twenty-five.

In justifying the choices, General Pierce makes it clear that they are not to be confused with what might have been drawn up by the same group in other surroundings or under other circumstances; the list is simply an illustration of what "men in adversity" preferred to read.

A. Donovan

« ANGLO-AMERICAN KNIFE AND FORK (5:142 *et al.*). Peter Kalm, referring to

the dining customs of the French Canadians in 1750 (*The America of 1750*, Vol. 2, p. 474), states that each place at the table is laid with "a plate, napkin, spoon and fork." Sometimes, he adds, knives are included, "but they are generally omitted, all the ladies and gentlemen being provided with their own knives."

Could this practice of carrying one's own knife to a dinner party have any bearing on the American usage—i.e., the right-hand fork? One might assume that on many occasions guests would turn up without their knives and would therefore have nothing to manipulate except the fork, and that in the right hand.

E. A.

« BILINGUAL PARROT (5:7). "Pat," the talking parrot owned by Mrs. Jeanette B. Kelly, was evidently not the only one of the kind. "Polly," a pet belonging to Mr. and Mrs. Elliott E. Simpson of New York City, speaks "fluent English and occasional Spanish," according to *Life* (January 7, 1946). Polly, twenty-four years old, has other—and "domineering"—traits. She "heckles" Mr. Simpson in his wife's voice, sings soprano to the butler's trumpet, and steals food from the plates of guests.

T. Morris

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"Legitimate" questions which are not published will, if accompanied by a self addressed stamped envelope, be given as much attention as possible.

In submitting answers readers are reminded to identify the query (by date, page, and item head) to which they are replying.

Contributors may, if they prefer, use initials rather than signatures.

The background of the cover is white, featuring a series of parallel diagonal black lines that run from the top-left towards the bottom-right. These lines are of varying lengths and are distributed across the entire page, creating a dynamic, geometric pattern.

# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*Walter Pilkington\* and B. Alsterlund*

\*With the Army Air Forces

## Notes

### *Brief Notes on American Handmade Paper*

PAPER has been defined as an aqueous deposit of prepared pulp, usually of vegetable origin, cast in sheet form and dried. When the casting of the pulp is done with a mould, a sieve-like contrivance manipulated by hand, it is handmade. When the pulp, in a highly liquid state, enters upon one end of a paper-making machine and emerges at the other in a finished sheet, generally in an "endless" web, it is machine-made. The hand method is a "batch," the machine method a continuous, process.

For eighteen centuries, paper as we know it today—that is, "true paper"—was made by hand. The paper machine was invented in France in 1799 and perfected in England about 1807. All paper made in the United States before 1817, when the first machine began to operate in the Gilpin mill on the Brandywine Creek near Wilmington, Delaware, was a hand product. And for more than forty years thereafter, hand meth-

ods were still much in evidence, for the introduction of machine techniques was gradual. In the year 1813, which might be considered the peak of the hand paper industry, there were roughly two hundred mills in operation, scattered over less than a half-dozen states.

William Rittenhouse, who came to America and settled at Germantown, Pennsylvania, in 1688, became the first Mennonite bishop and later the first paper maker in the Colonies. During his first two years in the new land he devoted himself to spiritual affairs; but as a Mennonite minister he served without pay and had, therefore, to give some attention to the matter of earning a living. In 1690, with four associates, one of whom was William Bradford, who established the first printing press for the Middle Colonies, he set up the first paper mill in the Colonies in Germantown. (He had been a paper maker in Amsterdam and in Arnheim on the Rhine, where other members of his family had pursued the same industry for many years. He had prospered in Arnheim; but his growing dissatisfaction with civic and social conditions and his faith in the Mennonite creed caused him to place a fresh hope in William Penn's new Commonwealth.)

As a paper maker Rittenhouse was the most important of the group of mill owners, and by 1704 he was sole proprietor. A freshet had swept away the original mill in 1701, a hardship that excited the sympathy of William Penn. Penn regarded the enterprise as necessary to the prosperity of the Commonwealth and sought aid among the settlers for the building of another mill, which William Rittenhouse and his son Claus erected a short distance below the site of the first. The new and more sub-

stantial structure was in full operation in 1702.

It was no small task to set up such an industry in a strange country. Certain appliances had to be made under relatively primitive conditions. Yet this handicap is not evident in the well-preserved sheets of the mill's product that still exist. Not only was a good and lasting paper made but three styles of watermark were used, an illustration of the craftsman's pride in his work. The raw material that went into Rittenhouse paper was cast-off rags of linen made from flax grown in the community.

It has been stated that a day's work in the Rittenhouse mill, employing three men, produced four and one-half reams of paper, twenty by thirty inches. But this, it is acknowledged, is merely conjecture. Small as its capacity was, the mill was highly important to the community and the home supply of Pennsylvania was dependent upon it.

Originally the mill made writing and printing papers. A part of its eventual output was used by the Continental Congress. Benjamin Franklin took some of it for the printing of his almanacs. And the first newsprint made in America was produced here: for the *American Weekly Mercury* (begun in 1719), Pennsylvania's first newspaper. The *New-York Gazette* (founded in 1725), New York's first newspaper, was also printed on Rittenhouse paper. That the *Boston News-Letter* (1704) was printed on imported stock has been rather clearly established; and certainly the very rare *Publick Occurrences* (1690) was not done on paper made in the Colonies.

In 1706 William Rittenhouse gave a three-fourths interest to his son Claus. Thereafter the mill remained in the possession of successive generations of

the Rittenhouse family until the land was acquired by the Fairmount Park Commission in 1890.

Two small stone houses still remain on the site. The larger of the two was the home of the Rittenhouses. It bears on one of the gables the inscription

W  
C R  
1707

signifying the partnership of father and son.

The second paper mill in the Colonies was not unrelated to the first: It was built in 1710 by William De Wees, brother-in-law of Nicholas Rittenhouse, son of William Rittenhouse, and lay on the west side of the Wissahickon, in a section of Germantown known as Creffield.

In 1729 Thomas Willcox, an Englishman, set up his Ivy Mill, twenty miles from Philadelphia, on the Chester Creek in the township of Concord in what is now Delaware County; and his venture became a major force in the history of handmade paper. Willcox himself was a friend of Franklin, who used much of the Willcox paper. There is a record of Franklin's first purchase of this, June 26, 1735, in a history of the mills (*Ivy Mills: 1729-1866*, 1911), by Joseph Willcox, great grandson of the third major paper maker, a book from which much of this material is taken. Franklin from his store supplied Willcox with a variety of goods, including groceries, hardware, dry goods, books, and stationery.

When the Colonies were obliged to issue paper money, the paper itself was made exclusively at Ivy Mills, and the same establishment became a particularly vital source of paper, of course, during the Revolution, when importations were



entirely cut off. Nearly all of that first currency paper, moreover, was printed at Philadelphia, within easy reach of the Willcox mills. Again, in the War of 1812, the Government was obliged to issue paper money, and again Ivy Mills made it. This paper had colored silk threads in it and was manufactured for Treasury use only. The mill was carefully guarded to make certain that the stock could not slip out into unlawful hands.

According to the history of Ivy Mills (*ante*), silk was used in currency paper as an admixture as early as 1756. In the bills of New Jersey, dated June 22 of that year, the blue silk fibers are easily distinguishable. And the same fibers are visible in Continental currency dated November 29, 1775. Bandana handkerchiefs from India and China were the usual source of supply of red silk thread used in the manufacture of bank-note paper. This "localized fiber," for the prevention of counterfeiting, was patented by James W. Willcox. Another precautionary measure was the introduction of scales of mica, still conspicuous in certain specimens of this eighteenth-century paper. A third anti-counterfeit device was watermarking. The last lot of bank paper manufactured at Ivy Mills was made for the Bank of Montreal in 1861.

Shortly after the issue of \$50,000,000 in "Demand Notes" had been authorized by Congress in July and August, 1861, the Secretary of the Treasury ordered the needed paper from J. M. Willcox & Sons. The hand mill at Ivy Mills was unable to meet this sudden and unprecedented demand, and the business was transferred to one of the mills owned by Mark, James, and Joseph Willcox, at Glen Mills, two and a

half miles from Ivy Mills. Here the paper was made on a Fourdrinier machine. At a later date, when large quantities of bond paper were ordered by the Treasury Department, two machines were required for its manufacture.

This dependence upon the machine brought to a more formal close the hand methods, which over four decades had seen themselves slowly eclipsed by the techniques of quantity production.

The Ivy Mills, at the peak of their production, reached a level in quantity and quality which was never again to be attained in this country. Their record may be accounted for by the fact that they had been in continuous operation for 137 years under most capable management. Long and constant functioning, under proper direction, is a most essential element in the production of handmade paper.

The account of Ivy Mills cited above, described—this in 1911—the structure itself as "idle and silent, awaiting the relentless destiny of ruin. . . ." In the summer of 1926 I made a sentimental journey to the site, three miles above the junction of the West Bank of Chester Creek with the main stream, and found, naturally, that further decay had set in. A bog and a few crumbling walls were the only remnants of a once-busy industry. During that visit I met a descendant of the Willcox paper makers who gave me an unprinted specimen of the linen currency paper made by Ivy Mills about 1850. The paper has retained all of its freshness and crispness and is a fine example of a beautiful handmade sheet belonging to a period when the craft, so far as the United States is concerned, was in its prime.

There was little hand paper making—if any—in this country between 1866

and 1881, when what was considered a revival was undertaken by the L. L. Brown Paper Company of Adams, Massachusetts. The Norman family, skilled in the craft, was brought over from England, and most of the equipment installed was English-made. The Seymour Paper Company of Windsor Locks, Connecticut, also took on the making of paper by hand, but abandoned the project in 1897, leaving the Brown firm alone in the field. In July, 1907, L. L. Brown, too, closed out its handmade department.

This latter-day venture in handmade paper was more than a laboratory or museum effort. The L. L. Brown company's product was used for the printing of the *Art Year Book* of 1884, published by the New England Manufacturers' and Mechanics' Institute of Boston. Three years later Harper & Brothers used paper from the same hand mill for the printing of the text of the very costly "portfolio" edition (limited to 112 copies) of *Engravings on Wood* (issued by the members of the Society of American Wood-Engravers). And in 1892 came the sumptuous Harper editions of *Ben-Hur*, *Prue and I*, *Daisy Miller*, and *An International Episode*, all printed on L. L. Brown handmade.

In 1901 the Japan Paper Company was established in New York City (in 1939 it became the Stevens-Nelson Paper Corporation), and began business by importing fine Japanese papers. Its sources of supply were later expanded to include the finest handmade papers from about a dozen of the best mills in Europe. Domestic handmade, obviously, could not compete economically with the imported handmade then obtainable in this country.

About 1913, Dard Hunter set up his

little one-man mill at Marlborough-on-Hudson, with its thatched roof and water wheel, in picturesque surroundings. Power came from a little stream, rather intermittent in its flow, and production was somewhat spasmodic. During the low-water intervals Hunter gave his attention to cutting and casting type by hand. Sufficient paper was made for the printing of two monographs issued by the Chicago Society of Etchers: William Aspenwall Bradley's *The Etching of Figures* (Marlborough, 1915) and Frank Weitenkamp's *The Etching of Contemporary Life* (Marlborough, 1916); both were quarto publications (about 24 pages each) issued in editions limited to 250 copies.

Around 1919 Hunter sold his Marlborough property (which included a 1714 house); for the next nine years looked about for another mill site; and, finally, in May, 1930, began paper making at Salmon Fels Kill, Lime Rock, Connecticut. The Robertson family, with skill and experience in the making of hand paper, had been brought over from England; so, too, had the equipment. The appliances, however, were old and somewhat worn. The beater was unable to pulp the cotton or linen rags to the required fineness, and Hunter was obliged to fall back upon semi-pulp purchased from other mills. He eventually withdrew his support from the corporation and the mill continued operation for a while as the Dard Hunter Associates. After further reverses it was sold in November, 1933, to William J. Weber, New York printer, who played with the idea of reconditioning the equipment. But illness forced Weber to abandon the notion and the mill was resold to Dard Hunter, its present owner. It is doubtful whether anything in

the way of paper making will ever be resumed there.

This brings us down to my own efforts at making paper by hand, an experiment made possible through my connection with the Stevens-Nelson Paper Corporation. I do not regard myself as a reviver or survivor but rather as one who at first considered the venture as something of a hobby and then in time could not escape from it. I have been in the paper business for many years and for more than a decade I have been making paper by hand.

It all started when the Eynsford Mill in England shipped to my employer several appliances to demonstrate the making of paper by hand and to further an interest in handmade paper in this country. After this equipment had served its original purpose I fell to experimenting with it and discovered, after a certain amount of practice, that I could produce a "practical" sheet of paper from all sorts of cotton and linen rags. I rounded out the equipment in order that the entire process might be followed out. Besides the one-man mill on the seventh floor of the Stevens-Nelson firm, I set up another at the Merchant Marine Rest Center at Gladstone, New Jersey, where the entire process was carried out. The most significant accomplishment of that mill was paper made from two service shirts once worn by the late Brig. Gen. Theodore Roosevelt, Jr., whose widow was presented with a memorial volume printed on this hand product.

While my own efforts are of no great importance commercially, it is, nevertheless, a source of satisfaction to know that I am producing a useful and salable product, however small in quantity. My handmade paper has been used for the

very limited editions of books, for keepsakes, for broadsides, for greeting cards, and in the hand binding of fine books. I get a certain joy in achieving odd fiber, color, and texture effects from white and colored cotton and linen rags.

From time to time reports of new hand paper ventures reach me; and almost invariably I find that the entire process has not been followed: the pulp has either been obtained from a commercial mill or made by boiling the rags with caustic soda; or perhaps good blotting paper has been reduced to a fibrous mass by soaking and the use of an egg beater. These primitive methods are commendable for their educational value but do not constitute true paper making and the paper produced thereby is poor and crude in texture.

To return to the broader subject, it seems quite unlikely that the hand paper industry will ever be revived in this country on a sizable commercial scale.

*Harrison Elliott*

## The Thumbtack

*[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]*

**BEEFSTEAK CHARLIE:** Charles W. Chessar, New York restaurateur, who died January 24, 1946, in New Rochelle, New York; so nicknamed by Harry Williams, one-time sports editor of the New York *Morning Telegraph*, in a news account of Chessar's first beefsteak party (N. Y. *Times*, January 25, 1946). · · ·  
**CAT AND DOG LIQUOR:** cheap, unknown, and unsalable liquor which New York

City tavern owners have to purchase in order to obtain deliveries of Scotch (N. Y. *Times*, January 6, 1946). **CUDJO**: the first comic Negro character in American drama, created by John Leacock in 1776 in *The Fall of British Tyranny* (from *Early American Drama; a Guide to an Exhibition in the William L. Clements Library*. Ann Arbor, 1945). **DICK DASHAWAY**: a fop in A. B. Lindsley's *Love and Friendship; or, Yankee Notions* (1809); "probably the first American college type to be satirized on the stage" (see preceding reference). **DRAGON LADY**: Chinese woman guerilla leader who organized the salt workers and fishermen of the Shanghai Bay region against the Japanese (AP dispatch, January 13, 1946).

**GERTRUDE**: small sterling silver kangaroo presented to author selling more than a million copies in a "Pocket Book" edition (*Time*, January 28, 1946). **HERSHEY BAR**: soldier's gold sleeve insignia denoting six months' overseas duty; named for the Selective Service director. **HUFF DUFF**: high-frequency direction-finding device, with a range that makes it possible to detect and plot radio signals of as little as fifteen seconds' duration emitted halfway around the globe from plotting stations (N. Y. *Herald Tribune*, January 16, 1946). **POMMIES**: Australian slang term for the English. **SAWDUST TRAIL**: Western woodsmen laid a trail of sawdust so they might find their way home; Billy Sunday, at his early meetings, could not afford floors, used sawdust instead; a woodsman at a revival exclaimed, "They're hitting the sawdust trail": disclosed by Mrs. William Sunday, the revivalist's widow (UP dispatch, January 13, 1946).

**SOFAR**: "SOund Fixing And Rang-

ing"; underground sound system developed by U. S. Navy, enabling air and ship survivors to be located far at sea (*Science Service*, January 19, 1946). **"STURGEON IS NO VIRGIN"**: message sent by Lt. Com. W. L. Wright, commander of the submarine "Sturgeon," after she sank her first Japanese vessel after Pearl Harbor. **THE SWAMPS**: leather industry center, around Cliff and Beekman Streets, New York City. **TEXAS BRAG**: Texans' term to describe their exaggerated opinion of their state; those with "demonstrated ability" in bragging to be feted by the Texas Citrus & Vegetable Growers Association at the first Texas Brag Dinner in Washington, D. C. (*Time*, January 28, 1946). **VENUS FIXERS**: sixty Allied Monuments Officers, organized in the European Theater of Operations, in Spring of 1943, to protect historic monuments, and to recover looted art treasures and restore them to the countries of their origin (N. Y. *Times Magazine*, January 20, 1946).

## Queries

» THE PAST TENSE OF "TO TREAD WATER." That there still remain in the English language certain strong verbs (for example, *to ride*) is a fact known to many a schoolboy; and it is equally clear that in the development of English there has been a tendency for verbs originally strong to become weak (for example, *to wade*). Between these two groups is another: verbs that in some instances retain the strong past tense and in others reveal the working of one of the most powerful of linguistic princi-

ples—analogy—and appear with a weak past tense.

Here I propose to treat one such verb, *to tread*, in one specific phrase, *to tread water*, which is defined by the *OED* as “in swimming, to move the feet as in walking upstairs, while the body is kept erect and the head above water.” There is no indication in the *OED*, or in any of the other dictionaries that I have consulted, that this verb has any past tense other than *trod*; and unfortunately the two quotations recorded by the *OED* to illustrate the phrase *to tread water* do not show its past tense (the first is British usage, 1800; the second, American, 1853).

I have come upon two examples of the phrase in the past tense. The first appears in Richard Harding Davis’ “The Romance in the Life of Hefty Burke” (*Harper’s Monthly*, January, 1893, p. 225):

If the drowning person struggled, he ducked her, if it chanced to be a woman; or, if it were a man, drew away an arm’s-length and *trod water* until he had posed his victim properly, when he would strike him once between the eyes, and then slip him over his shoulder like a bag of meal, and sweep in with him to a firm mooring.

The second example is taken from a news article, “British Walrus ‘Taxi’ Service Saves 8 From Ditched Fort” (London edition of *The Stars and Stripes*, May 1, 1944, p. 3):

While Huie and four crewmen clambered into the life raft, three others *treaded water* for three hours before succeeding in blowing up another raft by lung power.

Here, then, are quotations showing

the use of the strong and the weak form of the past tense of *to tread water*. A third form of the past tense, also weak, which I have heard in conversation but which I have not come upon in writing, is *tread water*. To my ear, *treaded water* and *tread water* are more natural than *trod water*. Perhaps some of your readers will furnish further evidence on this point.

H. B. Woolf

» GIRLS’ NAMES IN THE SOUTH. How old is the custom of giving southern girls long maiden names—i.e., either two names never used singly (Essie Mae, etc.) or an arbitrary joining of two familiar names (Laurabelle, etc.)? The practice, obviously, is followed in other regions as well, but in general the single or shorter name is commoner in New England or the Middle West than it is in the South.

T. T. Saunders

» BEARD STYLES: HOW MANY? About eighty years ago, when beards were much in evidence, the variety in style was much greater, I am told, than the “outsider” might suspect. What were the names given to these styles, and over what period were they most popular? Were these in all cases rather general nicknames or were some decidedly local?

W. H.

» “ACK EMMA” AND “PIP EMMA.” Can any of your readers explain the derivation of the two British terms “ack emma” and “pip emma”? They stand for “A.M.” and “P.M.,” and I have heard that they originated during World War I in the English army.

Frank T. Hallett

» **NEWSPAPERMEN'S CLUBS.** I would like to get the names of clubs which newspapermen of the last century may have founded in Chicago and New Orleans. If these clubs followed the pattern of similar ventures in New York, they were short-lived, and their official records sketchy, if indeed written at all. It is likely that memoirs and newspaper morgues will be the most fruitful sources of information.

L. A. Y.

» **PRINCESS LORETAH.** In 1875 my grandfather read a book in which an Indian princess called Loreta appeared. My mother was born that year, and was named after this character in the story. For personal reasons I would like to learn the names (now lost) of both book and author—and, if possible, the meaning or origin of "Loreta."

R. F. Emrick

» **AMERICAN CHAPEL IN LONDON.** The British press recently carried a story on an English proposal to establish an American chapel in St. Paul's Cathedral to commemorate the role of American armies in World War II. The account stated that such a memorial would be the first of its kind in England, but it left in doubt the possible existence of similar chapels on the Continent. Have any been established—perhaps in France or the Low Countries?

John Smallens

» **LONG AMERICAN HIKEs.** Men have walked round the world, they have gone on foot from John o'Groat's to Land's End, or from the Vosges to Rome, for the love of going, to paraphrase Stevenson. And even in auto-conscious America men must have gone on super-strolls,

again just for fun. When were some of these long hikes taken? by whom? and over what territory?

J. S.

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« **BLACK ANGELS** (5:74 *et al.*). I have in my possession the only Negro-angel chromo that I have ever seen or heard of; at the moment it is in storage at Melrose plantation. It measures about twelve by twenty inches, or slightly more, and is in its original untrimmed state. In the foreground is St. Joseph, represented as a Negro, holding a white Infant Jesus in his arms; in the background is a portrait of Abraham Lincoln with a garland of flowers. It is mounted on a stretcher, as were so many chromos of that period, and was executed in such a manner as to make it simulate an oil painting. The cloth on which it is mounted is not canvas but a light-weight muslin, something like cheesecloth. It is badly tattered at the lower end, and the whole piece is somewhat water-stained and faded. There is no title on the face of the picture and no serial number; possibly something of the kind appears on the back, but I have never dared to remove it from the stretcher for fear that the old brittle paper might fall to pieces.

I bought it some years ago from an old "Free mulatto" woman on the Isle Breville, Natchitoches Parish, Louisiana. Her name was Madame Aubert Roque (or Rocque) and she was a sort of matriarch to the community of "free peo-

ple of color" who have been living in the vicinity since the latter part of the eighteenth century. She told me that either her uncle or her father bought it from a peddler sometime "after the war" and before 1870. I could not swear that her estimate was entirely correct—she was more than ninety when she made it. She told me, too, that she did not care much about the picture—"the Angel," she said, "he too black to suit me." (It is to be remembered that she herself was a very light mulatto, possibly only one-sixteenth Negro blood.) The damages to the picture were the result of ordinary wear and tear, carelessness, etc.; it had not been deliberately harmed.

(Madame Roque had a portrait in oil of her grandfather—a fine, early, primitive thing, painted by one Feuille, a traveling painter who had done the likeness in 1835. Eventually I secured this too, for the old lady died some years ago and her children had no affection for the picture. Some of these days I hope to give it, along with a few other pre-Civil War portraits of Negroes, to some museum or gallery where it will be preserved as Americana.)

As a child in Baton Rouge, and in the surrounding plantation country, I remember seeing several of the religious chromos. Not until many years later, however, did it occur to me that these were rare things; and I have since bought prints, chromos, etc., as I have found them. I must have fifty or more—but only one angel. I know of no bitterness over these angel pictures, but I well remember that Negro children, in my childhood, resented being given black dolls at Christmas time (my grandfather discovered this fact, much to his dismay, about 1899 or 1900—but he

let each dissatisfied child exchange the black doll for a white one). My grandmother, in one of her books, wrote of some such bitterness on a plantation of her childhood, near Charleston, South Carolina. This was *before* the Civil War.

Lyle Saxon

[AN&Q is indebted to Mr. Garland F. Taylor, of the Howard-Tilton Memorial Library, Tulane University, for bringing Mr. Saxon's chromo to our attention.—*Eds.*]

« STATE LAWS IN OTHER LANGUAGES (3:173 *et al.*). In the December, 1943, AN&Q (p. 144), the late R. F. Burges of El Paso, Texas, stated that members of the Texas State Legislature passed a law on April 18, 1846 (after the beginning of German immigration), providing that the State constitution and certain general laws be translated into German and Spanish; and that in 1858 provision was made for the printing of laws in Norwegian. (See also Mencken's *American Language: Supplement I*, pages 140 and 141.)

I have in my library all the laws of Texas (Republic and State). It is true that the Congress of the Republic on January 12, 1842, enacted or passed a joint resolution directing the Secretary of State to have the laws of the Republic printed in the Spanish language in a San Antonio newspaper to be selected by him. But a few days later (January 15, 1842), this joint resolution was rescinded, as stated in AN&Q 3:144.

A very careful examination of the laws of the Republic, as well as those of the legislature of the State, shows that at no time in the legislative history of Texas was any law passed or joint

resolution adopted providing for the publication of the Texas laws in either German or Norwegian.

*Theodore Mack*

« CLOTHES OUT OF MEAL BAGS (5:155 *et al.*). "Print" sacks of figured cotton goods (comparable in quality and appearance to the best grade yard goods) were first produced during the depression years when textile mills and bag manufacturers got together. The practice seems to have originated in the Middle West about 1937. At first the sacks were not very popular, but around 1939 they caught on, and now virtually every kind of commodity from hog feed to flour is put up in them.

Print sacks really came into their own during the war when cotton yard goods were very scarce. The farm housewife found that one way to get material for dresses was to buy it from the feed store. The result was, of course, that the use of the sacks climbed to astronomical proportions; and they are today a very important part of any manufacturer's production.

Originally the sacks were used to merchandise flour moving to the southeastern states and to sell poultry feeds in the Middle West. It was assumed that the woman of the farm would buy both flour and poultry feeds. There is no question that the print sacks have been a most successful merchandising weapon in sales to the farm wife.

Manufacturers of the sacks commonly buy the white cotton goods from a textile mill and send it out for imprinting. The cost of printing a pattern on white goods is estimated at one cent a yard. Some ingenious methods of showing the manufacturer's label on the brightly printed goods have been devised. One

is to have the name overprinted in a washable color on the colorfast dress print. Another is to place an elastic paper band round the sack. The band expands as the bag is filled, and may be removed later.

The Bemis Bag Company commonly calls these print sacks "dress prints." The Chase Bag Company refers to them as "pretty prints." There seems to be, as yet, no commonly accepted term.

*John Grenzbach*

« "CHEESECAKE" (5:155 *et al.*). Cheesecake is mentioned (and defined—"leg-pictures of sporty females"—so possibly not too old a term at that time) in a piece in *Time*, September 17, 1934, pages 30 and 32. In the same paragraph another term belonging to this same sphere of interest is cited—"lens-lice" ("nonentities who try to force their way into a picture")—and to get rid of such, it is explained, a photographer may have to "French it" (to go through the motions of taking a picture without a plate in the camera.)

*Peter Tamony*

« TRADITIONAL BOASTS (5:144 *et al.*). Virginia Street, the main thoroughfare of Reno, Nevada, is embellished with an arch which carries the slogan: "Reno, the Biggest Little City in the World."

*D. E.*

« PERAMBULATING PRESSES (4:142 *et al.*). Several illustrations of wandering presses, not yet caught in *AN&Q*, were drawn together by Henry Cotton in his *Typographical Gazetteer* (Second Series, Oxford, 1866, pp. vii-viii).

Charles I, during the Civil War, was accompanied by his own printer, Robert Barker, as he ranged from York to New-



castle and other towns. Cotton points out, in this connection, that it has long been customary for sovereigns and military leaders to take their printers with them in the course of their travels.

The account also mentions the larger category of ships presses, for the "use or amusement of the officers and crews" [see also *AN&Q* 4:163 and 4:179]. Cotton refers specifically to Captain Parry's 1819 voyage to the Arctic in the "Hecla." The vessel was ice-bound off Melville Island, and during the ensuing period the press was put to work to turn out a newspaper called the *North Georgia Gazette*.

The printing of a Dutch Bible on board a ship cruising in the German Ocean—as early as 1564—is also cited.

That Commodore Perry took a press with him to Japan is commonly known; but Cotton's mention of a ship's concert program, printed while the American squadron was stationed in the Bay of Hakodadi (1854), off Japan, is worth noting. The evening's entertainment was a "Concert of Ethiopian Minstrels," organized for the amusement of the natives.

At another point (p. 137) Cotton cites an amusing American example from the Civil War period, taken from "an American newspaper of 1865" (but not otherwise verified). As the Confederate armies retreated, he reports, the *Memphis Appeal* was forced to change its place of publication time and again. On each occasion the editor added the name of the new place to the paper's title, which, "when last heard of," read: *Memphis - Hermando - Grenada - Vicksburg - Jackson - Atlanta - Griffin Appeal*.

Archer Taylor

« DIME NOVEL WRITERS (5:104). Weldon J. Cobb may have been in the writing field somewhat longer than your inquirer assumed. In 1900 (over the signature "Stanley Norris") he was still issuing a "favorite weekly of young America" called *Do and Dare* (No. 37: October 27, 1900). The New York Public Library catalog enters no Weldon J. Cobb Jr., but Charles Bragin does in his *Dime Novels* (Brooklyn, 1938)—and states that he wrote under "Ralph Watson."

Of the four listed in the query, Edward Lytton Wheeler appears to have turned out the greatest number of books (The New York Public Library has fifty-odd titles), and Philip Schuyler Warne (with half that number) seems to fall second, with Cobb and Morris carrying relatively few entries.

X. Y. Z.

« ANGLO-AMERICAN KNIFE AND FORK (5:160 *et al.*). I have no way of knowing how "standard" was Florence Hartley's *The Ladies' Book of Etiquette* (New York and Boston, 1872). But at any rate, she approved (p. 106) of the right-hand fork (and even encouraged the technique whereby one holds in the left hand a small piece of bread, with which to keep the peas from running over the side of the plate).

A. Donovan

« AUTHORS NINETY AND OVER (5:156 *et al.*). John Burn Bailey, in his *Modern Methuselahs* (London, 1888), finds it difficult to cite working authors within this age bracket, and would appear to hold to the theory that "whatever burns, consumes," that men of accomplishment (particularly intellectual accomplishment) can rarely enjoy a long

life. To give a little backing to his suggestion he cites some "tables" recently compiled by one "Dr. Millegen," who evidently singled out about eight arbitrary categories and struck an average on the basis of twenty illustrations within each class. His results showed that "moral philosophers, sculptors, and painters" were likely to live to be seventy; philologists, sixty-six; novelists, dramatists, and miscellaneous authors, sixty-two; and poets, fifty-seven.

J. S.

« SIDEWALK ETIQUETTE (5:153). Your inquirer will find good evidence for the American observation of this "rite" as early as the middle of the eighteenth century in Peter Kalm's *Travels (The America of 1750 . . .* N. Y., 1937, Vol. 1, p. 34). In a section referring to Philadelphia it is stated that "when walking with a lady, she must be allowed the side next the houses. . . ." The formality was carried, evidently, to the point of awkwardness, for Kalm added that he had seen men

so vain in this effort to give honor to another that they have constantly shifted from the right to the left side of a person, depending on the number of times they crossed a street together.

Even in meeting a lady on the street it was "boorish and unrefined" to fail to give her the inside of the walk.

According to this source, the custom is believed to have arisen from an attempt to "protect the walking companion from the filth of the street. . . ."

B. A.

« THE HUNDRED BEST BOOKS (5:157 *et al.*). An excellent coverage of this

subject can be found in an "Extra" issued by the *Pall Mall Gazette*, about mid-January, 1886. The *Gazette* in its January 11 issue had published, in classified form, the list which Sir John Lubbock read in his address to the Working Men's College, and the subsequent comment had warranted the publication of the "Extra" or supplement edition.

From this source it would appear that Carlyle "began the game in his Edinburgh address," and that since that time lecturers had taken it upon themselves to recommend their own reading lists. I do not know the exact date of the Edinburgh address mentioned, but that Carlyle had an early part in this kind of book selection is borne out by a letter (published for the first time in the *Gazette* article) written to a North-country lad who had asked for advice on the most worthwhile kind of reading. The letter is dated February 14, 1871, and following a comment on Homer, Plato, Hume, Pinkerton's *Geography*, Adam Smith's *Wealth of Nations*, Carlyle says that he had "more than once thought of such a list," that a good list of that kind would be "extremely difficult to do," and then acknowledged that he may "try something of it some good day, nevertheless."

The *Pall Mall Gazette* had, of course, solicited comment. And most of the celebrities who replied considered Lubbock's list rather hard to improve upon—or were at least apologetic about their own substitutions. Not Ruskin, however. He put his pen "lightly through the needless—and blottesquely through the rubbish and poison of Sir John's list" and contended that he had nevertheless left enough "for a life's liberal reading. . . ." Ruskin struck out most

of the philosophical studies except Bacon; the oriental poetry; the non-Christian moralists; the theologists; Southey, Longfellow, and Swift; and all modern fiction except Scott and Dickens. He added: Livy and three plays of Aristophanes.

B. B. N.

« FASCES ON TEN-CENT PIECE (1:155 *et al.*). The ten-cent piece designed by A. A. Weinman in 1916 was replaced by a new coin on January 18, 1946. The new dime was designed by John R. Sinnock, chief engraver of the Philadelphia mint. It bears a likeness of the late Franklin Delano Roosevelt.

T. E.

« WOMEN IN MEN'S CLUBS (5:142 *et al.*). For forty-three years the Young Men's Hebrew Association, at Ninety-second Street and Lexington Avenue, New York City, had been confined to male membership. In 1942 it opened its doors to the 145 residents and 1,000 general members of the Young Women's Hebrew Association of West 110th Street, when the Army took over the women's building. This was in the nature of a returned courtesy, however—seventeen years ago, when the men were waiting for the completion of their club house, the women offered them the use of their own facilities.

G. Connors

« BROOKLYN MALIGNED (5:60 *et al.*). Brooklyn was again the object of attack in John Wilstach's "The Days of Our Glory," in the *Book Collector's Packet*, December, 1945. It is described as a place that "drips prose—and not good prose at that." And it is recalled that Donn Byrne, the Irish author, was ever

willing to review the fact that his parents were Irish, that he was born in Brooklyn at a time when they were spending a short sojourn in that borough, and that the return voyage was made when he was only an infant.

L. S. T.

« PRIZES IN CIGARETTE PACKAGES (5:159 *et al.*). The portraits of actresses, on these cards, were, I believe, as common as those of actors. I remember one of Fanny Burney. Another set that attracted much attention was that of militia regiments in various parts of the country, and if these could be assembled complete they would certainly form an interesting and useful record. A few, I think, are in The New York Public Library's collection of uniforms.

F. W.

« EUPHEMISTIC CLASSIFICATIONS (5:128 *et al.*). A question raised in the House of Commons during the war brought out a number of British modernisms for *masseur*. *Physiotherapist*, by this report, is the formal or accepted term at the moment. But members of the House, in an effort to replace this with a simple or familiar word, threw out a few possible candidates—"rubber," "stroker," "manipulator," and "muscleman"—most of which would be open to charges of ambiguity.

Nancy Brayle

« "FRUIT SALAD" (5:104). Has anybody mentioned "scrambled eggs"—the gold braid on the caps of high naval officers—and hence applied to the officers themselves?

M. A. deF.

« NOMINATIONS FOR OBSOLETE OFFICES (4:119 *et al.*). A sinecure that merits attention (even though it is not American) is the rectorship of St. Giles Church in Higham-with-Merston, near Gravesend, England. The parish has had neither church building nor inhabitants for five hundred years; yet there has always been a clergyman for the benefice. (The present rector, the Reverend S. F. L. Clougher, was appointed in 1945.) Only a few grass-covered mounds mark the place where the church once stood; and on this site a service is held once a year.

N. G. L.

« SOLDIER AND SAILOR "CLUBS" (5:157 *et al.*). American infantrymen who served in the Panama Zone during World War II have formed the "Brotherhood of Bi-Ocean Bipeds." Membership is confined to those men who tramped from the Atlantic to the Pacific over the Isthmus. Although the distance traveled, along some routes, was only fifty miles, the treks were not simple. Some of the most severe jungle country in the world had to be crossed; and each man was obliged to carry a seventy-pound pack, to which was often added, over short runs, a collapsible boat (grand total: 135 pounds).

Initiates are "invested and ordained with the degree of Shanks Mare."

O. E.

« "CLEM," "KILROY," ETC. (5:152). A public relations officer at Army Air Field, Sioux Falls, South Dakota, suggests (*Newsweek*, December 17, 1945) that the long-nosed, sad-faced figure that has been appearing in public places under various names of late is part of the "Smoe" myth that originated in the

radio school there in 1943. It came, he says, from a "meaningless letter scramble used in code practice." Sgt. Robert Z. Simmons, who was at one time stationed at this base and had done some cartooning there, submitted two drawings (reproduced in same issue), one of which is certainly akin to the Clem representations.

A fourth entry is "Luke the Spook," who is reputed to resemble Clem and who is said to have come into being at the Boeing factory in Seattle (*New York Times Magazine*, January 6, 1946).

A. T.

« NIGHT FIGHTER (5:136). "Night fighter" in Washington, D. C. (and possibly elsewhere) is a synonym for *Negro*. According to one tale it originated with a Czech woman who appeared at the Military Police headquarters in Prague and asked where she might find "Willie Jones, night fighter." Upon further questioning, she explained that she had been told that Willie had taken special injections to make his skin dark as a camouflage measure, etc.

L. T.

N. B.

The first Five-year Cumulative Index to *AN&Q* will be published this spring and is to be furnished with all subscriptions current in March, 1946.

Orders for back issues of *AN&Q* mailed on or before March 31, 1946, will be honored at the current price (\$2.50 yearly); thereafter the charge for back files will vary with the nature of the costs involved.

Public Library,  
Kansas City, Mo.

# AMERICAN NOTES & QUERIES

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*Walter Pilkington\* and B. Alsterlund*

\*With the Army Air Forces

## Notes

*Words of Multitude and Assembly:  
The First Printed List*

THE LITERATURE on words of multitude and assembly is fully listed in chapter 24 of C. E. Hare's *The Language of Sport* (London, 1939); most of the titles entered, however, are not available here in the United States. (The remarkable penultimate chapter of J. M. Barrie's *Sentimental Tommy*, 1895, concerns human aggregations, and therefore does not fall within the purview of Major Hare's inquiry.) He notes several early mss, and prints the listing from the *Boke of St. Albans* (1486), attributed to Juliana Berners or Barnes, as more complete than the earlier list inserted by England's first printer, William Caxton, at the end of John Lydgate's *The Hors, the Shepe & the Ghoos* [Westminster: *intra* 1477-1479]. That earlier list is now transcribed from the microfilm of the unique copy at Cambridge, which, printed in Colard Mansion's *gros bâtarde* type, is almost illegible to the modern reader. A num-

ber of the terms referring to human beings are not meant to be taken altogether seriously:

an Herde of hertes  
an Herde of dere  
an Herde of swannys  
an Herde of cranys  
an Herde of wrennys  
an Herde of alle dere  
a Neye of fesantes  
a Coveye of partrichs  
a Beveye of larkes  
a Beveye of ladyes  
a Beveye of quayles  
a Beveye of roos  
a Siege of bittours<sup>1</sup>  
a Siege of heyrons  
a Spryng of teeles  
a Sourd of malardes  
a disceite of lapwinks  
a Muster of pecoks  
a Falle of wodecoks  
a Walke of snytes  
a Congregation of plovers  
a Covert of cootes  
an unkindnes of ravons  
a Murther of crowes  
a Byldyng of rooks  
a Clatering of chowhis<sup>2</sup>  
a Murmeracion of stares<sup>3</sup>  
an Hoost of men  
an Hoost of sparowes  
a Felouship of yomen  
A Gagyll of ghees  
a Gagyll of women  
a Chyrme of fynches  
a Swarme of bees  
a Exaltacion of larkes  
a discencion of wodewalis  
a Mutacion [of throstles  
(thrushes) *lacking in original*]  
a Cety of greyes  
an Erthe of foxes  
a Bery of conyes<sup>4</sup>  
a Neste of rabettis  
a Lytter of whelpes

a Rowte of knyghtes  
 a Rowte of wolves  
 a Pryde of lyons  
 a Lepe of lebardes  
 a Slouth of beres  
 a Lees of grehoundes<sup>5</sup>  
 a Brase of houndes  
 a Kenel of recches<sup>6</sup>  
 a Copill of spaynels<sup>7</sup>  
 a Sute of a lyhiñ  
 a Caste of hawkes of the tour.  
 a Caste of breed  
 a Flight of goshaukes  
 a Flight of doves  
 a Flight of cormerants  
 a Drove of nete  
 a Trippe of gete<sup>8</sup>  
 a Flock of shepe  
 a Flock of lyse  
 a Besynes of flyes  
 a Hareys of hors  
 a Stode of mares  
 a Ragg of coltes  
 a Drifte of tame swyn  
 a Sondre of wilde swyn  
 a Trippe of hares  
 a Trase of an hare  
 Skulke of foxes  
 a Skulke of freres  
 a Skulke of theves  
 a Pontifical of prelates  
 a State of princes  
 a Dignyte of chanons  
 a Trouthe of barons  
 Charge of curates  
 a Lordship of monkes  
 Superfluyte of nonnes  
 Prees of prestes  
 Scole of fysshe  
 Scole of scolers  
 Cluster of grapes  
 Cluster of nottes  
 Cluster of carles  
 Cluster of tame cattes  
 destruction of wilde cattes  
 Boste of souldyours  
 Threte of cortyars  
 Laufters of hostelers<sup>8a</sup>

Glosyng of taverners  
 a Promesse of tapsters  
 a Scolding of kempsters  
 a Fighting of beggers  
 a Disworship of stottes<sup>9</sup>  
 a Raskall of boyes  
 a Rafull of knaves  
 a Thrave of thresshers  
 a Lasshe of carters  
 a Trynkette of cord-waners  
 a Blecche of sowters  
 a Smere of coryers  
 a Pyte of prysoners<sup>10</sup>  
 a Glorifyeng of lyers  
 a Lyeng of pardoners  
 a Hastynes of cookes  
 . Explicit .

The list covers folios 16 verso to 17 verso, with one blank preliminary leaf included in the pagination.

Folio 18 recto, the last printed page, is given over to the following list of what might be called verbs of specialty and service:

An hare in his forme is shold-  
 ring or lening  
 A dove sitteth  
 an Herte is herbored  
 a Knyght is herbored  
 a Bucke is logged<sup>11</sup>  
 a Squyer is logged  
 a Roo is bedded  
 a Yoman is bedded  
 Yf an herte stande he stalleth.  
 Yf a bucke stande he herken-  
 yth.  
 yf a roo stande he fereth  
 a Dere broken  
 a Ghoos rerid  
 a Swan lyfte  
 a Capon sawsyd  
 a Hen spoyled  
 a Chekyn frusshed  
 a Malard unbrased  
 a Cony unlaced



a Heron dismembrid  
 a Crane displayd  
 a Pecok disfigured  
 a Curlew unjoynted  
 a Byttore untached  
 a Fesant eyled  
 a Partriche eyled  
 a Wodecok thyed  
 alle smale birdes thyed  
 a Pigge heded & syded  
 a lambe & kyde shuldred

A herte yf he be chasid he will  
 desire to have a river  
 Assone as he taketh the River  
 he suleth, yf he take over  
 the ryver he crossith  
 Yf he retorne he recrosseth  
 And yf he take with the streme  
 he fleteth  
 Yf he take agayn[st] the  
 streme he beteth or els  
 breketh  
 Yf he take the londe he fleeth.  
 Explicit.

This medieval pastime of listing and delimiting—from which all dictionaries grew—was not confined to these matters only. There were also synonymies covering such special subjects as the males, females, young, copulation, and excrements of various animals. Nor did the interest in these lists die with feudalism. Rabelais' list of *nine* animal cries (Bk. 3, chap. 13, 1546)

autour de luy abayent les chiens, ullent les loupz, rugient les lions, hannissent les chevaulx, barrient les elephans, siffient les serpens, braisient les asnes, sonnent les cigales, lamentent les tourterelles; cest a dire, plus estoit troublé que sil feust a la foyre de Fontenay ou Niort

became, in the hands of the fantastic Scot, Sir Thomas Urquhart of Cromarty

(died 1660; translation first published 1693), the following seventy-one:

the barking of Currs	humbling of Rabets
bawling of Mastiffs	cricking of Ferrets
bleating of Sheep	humming of Wasps
prating of Parrets	mioling of Tygers
tatling of Jackdaws	bruzzing of Bears
grunting of Swine	sussing of Kittings
girling of Boars	clamring of Scarfes <sup>12</sup>
yelping of Foxes	whimpring of Full-
mewing of Cats	marts
cheeping of Mice	boing of Buffalos
squeaking of Weasils	warbling of Nightin-
croaking of Frogs	gales
crowing of Cocks	quavering of Mea-
kekling of Hens	vises
calling of Partridges	drintling of Turkies
chanting of Swans	coniating of Storks
chattering of Jays	frantling of Peacocks
peeping of Chickens	clattering of Mag-
singing of Larks	pyes
creaking of Geese	murmuring of Stock-
chirping of Swallows	doves
clucking of Moor-	crouting of Cormor-
fowls	ants
cucking of Cuckows	cigling of Locusts
bumbling of Bees	charming of Beagles
rammage of Hawks	guarring of Pup-
chirring of Linots	pies <sup>13</sup>
croaking of Ravens	snarling of Mes-
screeching of Owls	sens <sup>14</sup>
whicking of Pigs	rantling of Rats
gushing of Hogs	guerieting of Apes
curring of Pigeons	snuttering of Mon-
grumbling of Cushet-	kies
doves	pioling of Pelicanes
howling of Panthers	quecking of Ducks
curkling of Quails	yelling of Wolves
chirping of Sparrows	roaring of Lions
crackling of Crows	neighing of Horses
nuzzing of Camels	crying of Elephants
wheneing of Whelps	hissing of Serpents,
buzzing of Drome-	and wailing of Tur-
daries	tles <sup>15</sup>

One group not yet fully explored is that of names for the flesh of various animals used as food: pig—*pork*, cattle *beef*, sheep—*mutton*, etc. (The Anglo-Saxon versus French relation is well known in such examples as the three given.) None of these lists seems to include the relevant terms for the human being, probably because he was not

hunted and eaten in the Middle Ages. In those cultures, however, where this is considered proper, such terms exist—e.g., *long pig* for human flesh used as a foodstuff.

G. Legman

1. bittern
2. chough
3. starling
4. Burrow
5. Leash
6. *rach* (any dog that hunts by scent)
7. Couple
8. goats
- 8a. Printed Lausters; corrected in *The Boke of St. Albans* list (1486) to "a Laughtre of Osteloris."
9. *stot* (a term of contempt for a woman); see Francis L. Utley, *The Crooked Rib* (1944) for bibliography of the *querelle des femmes* to 1568. Modified to "Scottis" in *St. Alban's* list!
10. Pity
11. Corrected to "lodged" in Wynkyn de Worde's reprint of 1499 or 1500.
12. cormorants
13. Once thought to be the origin of French *guerre* and English *war*; modernly spelled *grr*.
14. lap dogs (Scottish)
15. Rabelais was referring to turtle-doves.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

CLOUD CHAMBER: an electronics device used for marking the paths of invisible particles: a glass box containing air supersaturated with some kind of vapor (N. Y. *Herald Tribune*, February 3,

1946). . . . DIANA: the project (brought to a successful climax in February, 1946) whereby a radar signal reached the moon and returned an answering echo; statement that this was the first success of its kind has, however, been challenged. . . . "DIAPER RUN" AND SIMILAR TERMS (see also *AN&Q* 5:152): "family fleet," "Operation Mother-in-law," "war bride ship" (newspaper terms coined when the first contingent of several hundred British brides of American soldiers—and their infants—landed in New York, February 4, 1946, on the "Argentina"). . . . "EAST WIND: RAIN": the notorious "winds message"; Japanese code report of a break with the United States, for notification of diplomatic staffs. . . . "GOVERNMENT BY CRONY": Washington newspaperman's term for President Truman's practice of naming old friends for important Federal posts (Arthur Krock, N. Y. *Times*, February 10, 1946).

"PASSION FOR ANONYMITY": phrase allegedly coined (in the middle thirties) by Sir Maurice Hankey, former Secretary to the British Cabinet; taken over by Americans in 1936 and suggested as a necessary qualification for Presidential assistants (Raymond Moley, *Newsweek*, January 28, 1946). . . . "SMOKE": wood alcohol; resulting, if drunk, in methyl-alcohol poisoning. . . . "TORPEDO," "PROPELLER," ETC. (see also Hook, *AN&Q* 4:71): second and third Army inoculations (N. Y. *Herald Tribune*, February 3, 1946). . . . UNUSUAL CLUBS IN WASHINGTON, D. C.: Five-Kid Club, whose members live in the Capital in official capacity and have five children; British Embassy Club, composed of Republicans on Capitol Hill who always vote pro-British, with

membership limited to about fifteen legislators ("These Charming People," *Washington Times-Herald*, December 19, 1945). . . . WHATIZZIT: the high box-like wagon that Mathew Brady, Civil War photographer, used for transporting cumbersome apparatus; served also as a portable darkroom.

## Queries

» BELL LEGENDS. Although various kinds of bell legends exist in different parts of the country, bell lore proper forms no very large part of books and treatises on the subject of American campanology. The editors of the *California Folklore Quarterly*, in an effort to stimulate interest in material of this sort, published in the January, 1945, number a general survey of the most common types of bell legends encountered in California and the Pacific Coast area.

I should like to know whether *AN&Q* readers can cite instances of the following and similar motifs recovered elsewhere: The throwing of precious metals and jewels into the molten bell metal to enhance the tone, the power of the christened bell to dispel hostile spirits and to bless its possessors, the spontaneous tolling of bells, the ringing of bells by ghostly hands, bells that ring out the discovery of culprits or pronounce sentence upon them (the accusing bell), the tolling of bells from sunken vessels or cities, the shipwreck of vessels bearing stolen bells, the refusal of bells to be removed from belfries by theft or for other unauthorized reasons.

And: In what localities have the cus-

toms of the ringing of the storm bell, the fire bell, and the curfew persisted? What about the ringing of the passing bell, or death bell, and the ringing of bells at christenings, weddings, and the like? Finally, what about the bequest of bells to churches as penitential offerings or as gifts in thanks for the guiding back to safety of benighted persons?

Wayland D. Hand

» GHOST STORIES INVOLVING MARK TWAIN. Mark Twain's fame as a humorist has well outlived his death and might be said, also, to be enduring, in a rather special sense of the word, well past the grave. In *Gumbo Ya-Ya* (Boston, 1945), compiled by Lyle Saxon, Edward Dreyer, and Robert Tallant, one's attention is drawn (pp. 291-92) to a now long-established ghost story, from New Orleans, in which the celebrated writer figures. In substance, this is the legend: A poor landlady was once experiencing difficulty in feeding her boarders; but an apparition from the other world—a white-haired old man reclining on a bed—came before her and suggested that she garnish her table generously with turnips. This she did. And her four boarders—who, incidentally, had signed over their insurance to her in the event of their death—died almost immediately, one after the other. The landlady, of course, was obliged to retire, but was enabled to do so quite comfortably on the income thus gained. She afterward reported, as a detail in her explanation of the matter, that she had once asked the ghost who he was and that he had quite candidly replied, "Mark Twain."

There is, I have been told, an accumulation of stories of this kind surrounding Mark Twain. But so far as I

can discover, they have not been drawn together. Where are they?

*Haldeen Braddy*

» "TO GOOSE." Can any reader tell me the etymology of the common American term, *to goose*?

*H. L. Mencken*

» FAITH WASHINGTON: EXTRACTS FROM HER WILL, ETC. I should like to know where, in the United States, one might find extracts from the will of Faith Washington, formerly Smith, nee Bilson, buried 1615 in Winchester Cathedral; widow of Reverend Lawrence Washington and sister of Thomas Bilson, Bishop of Winchester. The will itself was proved at Winchester but is missing from the archives at the Probate Registry there. I would also welcome information about her former husband (— Smith) or her children. And what is the full name of her granddaughter who married Dr. Ralph Barlow (d. 1631), Canon of Winchester and Dean of Bath & Wells?

*W. H. Challen*  
69 Brambledown Road  
Carshalton, Surrey  
England

» A COLONIAL "BRIDE'S SHIP"? Newspaper accounts of the arrival in New York (February 4) of the first contingent of Anglo-American brides and their infants mention the fact that this occasion's nearest historical antecedent was probably the landing of one of the pre-Revolutionary vessels that brought brides to the "struggling colonists." I know of no sailing given over exclusively to a mission of this nature—though certainly the names of young wives and children appear on the early passenger lists. Per-

haps someone can supply a reference covering this point.

*G. O.*

» COLUMNS IN PURCHASED SPACE. How common and how old is the practice whereby a newspaper or magazine columnist insures himself against editorial pressure or censorship by securing a sponsor—in the form of a commercial organization—who purchases the space at advertisers' rates? (Opinion on the matter of former Mayor LaGuardia's "Under the Hat"—i.e., whether or not it is the first column to follow this pattern—appears to vary.)

*B. A. W.*

» "THERE IS A GREEN HILL . . ." The *Manchester Guardian's* "Miscellany," shortly after the death of G. C. Stebbins, the American hymn writer, in the fall of 1945, commented upon the mistaken impression—among Americans—that Stebbins was the author of "There is a Green Hill Far Away." This, the columnist continues, is "all the more curious because of a kindred notion devoutly held by Mark Twain," who greatly admired a popular poem known as "The Burial of Moses," assumed to have been written by an American woman. Correctly, however, both the hymn and the poem should be credited to Mrs. A. F. Alexander (1823-1895), wife of the Archbishop of Armagh. "Miscellany" believed it quite unlikely that any other writer of popular English verses has "suffered in this fashion twice over at the hands of American claimants."

It is easy enough to see how one who wrote as many hymns as did Stebbins—perhaps 1500—could have been credited with a few that did not belong to

him. But how does one explain the distance in time and space—the piece was still occasionally ascribed to him at the time of his death—over which the error has traveled?

K. E.

« American custom to put the lady on the side away from the street clashes with Continental custom of placing her on the right. I think that the reason for lessening emphasis on this formality may lie in the strength of the Continental tradition that to put the lady on the left is insulting.

T. O. M.

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« SIDEWALK ETIQUETTE (5:174 *et al.*). John Ashton's *Social Life in the Reign of Queen Anne* (London, 1883) runs this custom back to early eighteenth-century England, though it is undoubtedly even older. Ashton quotes (p. 367) a contemporary couplet:

Let due Civilities be strictly paid.

The Wall surrender to the hooded Maid.

J. C. W.

« The preference for the inner position on the sidewalk (that is to say, the position under the sheltering eaves of the houses), as well as the gallantry of affording that protection to a woman companion, appears to date from the architectural beginning of eaves and from the ageless custom of throwing bedroom slops out the window.

G. Legman

« A forgotten history of Charles II suggests, I believe, that men walked on the outside of the pavement to protect the ladies from the untidy methods of slop-disposal that were common in pre-sewage days.

Richard Gordon McCloskey

« PANDEMIC FRIGHTS (5:95 *et al.*). On the night of February 4, 1946, Radio Diffusion Française, in Paris, presented a program called "Platform 70, or Atomic Age." It opened with a speech by an "American professor" who set forth an explanation of the process of atomic disintegration. In the midst of this address the speaker's voice vanished, and the listeners were to take it for granted that he had "disintegrated." The announcer made his way to the microphone and against a backdrop of convincing sound effects he warned his audience that atomic waves had swept the Atlantic and were moving in onto Paris. Hysterical laments were heard, and then all was cut off. An announcer in a calm voice continued (according to the version given in the UP dispatch of February 5, 1946)—"Well, you weren't too frightened, were you? It was a good joke, wasn't it? This was a production of Jean Nocher."

Meantime parents, in terror, had gathered their children together. Others rushed into the streets, and many of them knelt and prayed. There were records of premature births and reports (unconfirmed) of suicide. The radio repeatedly announced that the program was "purely imaginary," but for hours announcers were merely shouting against a wall. Words of reassurance were carried at fifteen-minute intervals over a

twelve-hour period. Jean Nocher, conductor of the program, had reportedly left Paris before anybody could reach him.

L. A. K.

« AMERICAN FREEMEN OF LONDON (5:55). George Peabody was, indeed, the first American to be granted the honorary freedom of the City of London (1869). In 1838, however, the Corporation decided to bestow this honor upon Andrew Stevenson, the American Minister; but Stevenson could not take the oath of allegiance and was obliged to decline.

Other Americans to be so honored are difficult to trace. But it might be pointed out that in 1877 General Ulysses Grant was feted by the Corporation of the City of London and presented with an Address in a gold casket; and that the names of Theodore Roosevelt and General Pershing appear on the Roll of Fame of the City of London.

H. Ruth Isaacs

« PRIZES IN CIGARETTE PACKAGES (5:175 *et al.*). Replies to this query have thus far treated the custom solely in terms of the past—i.e., twenty-five to fifty years ago; and one reader, citing the *Esquire* article, states that the fad here “died out about 1915.”

It was only ten years ago, however, that Herbert Tareyton cigarettes carried under the cellophane outer wrapper a small card bearing a cartoon, in color, of Carl Anderson's comic-strip character, “Henry.” I have fifty-two different cards of this series, and all have a 1936 copyright date (this, as I recall, was the year of their issue). On each one the advertising (on the back

side of the card) is concerned with “selling” the advantages of cork tips.

The makers of Tareyton cigarettes evidently distributed other series over this same period. I have *one*—Robert Walker's portrait of Oliver Cromwell—belonging to an art-reproductions group, all of which, I believe, were portraits.

Robert W. Christ

« “COW-GUMMY” (5:151). The German youngster's name for chewing gum (“cow-gummy”) is merely the phonetic spelling of the actual German word, *kau-gummi*.

H. H.

« TWICE-TOLD TALES (5:143 *et al.*). A variant of this story—the bandit parents kill their daughter—appeared as a veridical news story from Yugoslavia in 1924. I took it to be an actual occurrence and wrote a poem based on it—“Milka”—that appeared in *Poetry* April, 1925. Later, I discovered that it was a widely-circulated myth.

Miriam Allen deFord

« AMERICAN NEWSPAPERS ABROAD (5:126 *et al.*). The *Paris Post* (first issue of which was mentioned in *AN&Q* 5:64) folded “quietly” early in February, 1946, leaving the field to the well-established *Paris Herald Tribune*, sister to the New York *Herald Tribune*. The reason for the demise of the *Paris Post* was evidently twofold—the rapid return of GI's to the United States and the continued absence of American tourists, in the peace-time sense of the word.

D. E.

« THE PAST TENSE OF “TO TREAD WATER” (5:168). I have heard both *trod water* and *treaded water*, and sus-

pect that one is about as common as the other. I also recall a phrase from a poem, "lightly she treaded the stair." But I think plain *tread water* as past is rare—is it not more likely the kind of substitution one would make in momentary confusion over the correct form?

In passing, there *is* a strong tendency in English to make strong verbs weak; but the opposite tendency still exists (observe how common is the form *dove* for the past tense of *dive*).

T. O. Mabbott

« NOMINATIONS FOR OBSOLETE OFFICES (5:176 *et al.*). A so-called "ghost court" in Lockport, New York, has been opened for about a minute annually since 1914. The explanation for this strange pantomime lies in the fact that with the establishment of the Western District of the United States District Court it was required by statute to hold terms in Buffalo, Rochester, Jamestown, Elmira, Canandaigua and Lockport; but lawyers have since found it far more convenient to try their cases in Buffalo. (See AP dispatch from Lockport, February 3, 1946.)

The scene, according to this report, takes place at about 10 o'clock on the second Tuesday in October. The Marshal unlocks the doors of the courtroom, and, standing near the bench at the front of the room, begins the customary "Hear ye, hear ye . . ."—quickly followed by an explanation of the fact that since there is no business the court is "adjourned to Buffalo sine die."

G. C.

« "JAIL-BAIT" (5:158 *et al.*). In the movie *Go West* (1941) Groucho Marx took the part of financier and con-man "S. Quentin Quale." Related terms are

used in John O'Hara's *Hope of Heaven*, Nathanael West's *Day of the Locust*, and other novels of Hollywood.

L. B.

« LIMERICKS: AUTHORSHIP OF THE "CLASSICS" (5:14 *et al.*). Louis Untermeyer's article on Limericks in the December, 1945, issue of *Good Housekeeping* fixes authorship for a number of the more famous Limericks. His survey includes the universally familiar stanza that ends "And thus did the hen reward Beecher" (Oliver Wendell Holmes's); Edward Lear's early one on the "nests in my beard"; Rudyard Kipling's tale of the "boy in Quebec" in "snow to his neck"; and one by Langford Reed, which, according to the author of the article, has been many times not only collected without credit but misquoted as well (he refers to the one about the "indolent vicar of Bray," ending with the line "Let us spray"). Two other Limerick writers mentioned are Cosmo Monkhouse (who is said to have written the verse with the middle lines reading "They returned from the ride, With the lady inside") and the late Carolyn Wells, whose verses are riddled with tongue-twisting phrases.

W. Y.

« EUPHEMISTIC CLASSIFICATIONS (5:175 *et al.*). Presumably, "nurse's orderly" is the more dignified term for *janitress*—at Lovell General Hospital, Fort Devens (Mass.); this according to *Newsweek*, February 4, 1946.

A. J.

« THE HUNDRED BEST BOOKS (5:174 *et al.*). Phil Townsend Hanna's *Libros Californianos* (Los Angeles, 1931) contains, besides the author's own list of

twenty-five selected volumes under the title "Libros Californianos; or Five Feet of California Books": "The Leslie E. Bliss List of the Twenty Rarest and Most Important Books Dealing with the History of California," "The Robert E. Cowan List," and "The Henry R. Wagner List." Each of the last two selections covers twenty books and bears the same subtitle as that of Bliss.

Wayland D. Hand

« In the June, 1942, issue of the *Journal of Applied Psychology*, Daniel Starch, in "The 100 Greatest Books Selected by 100 Qualified Persons," reported the results of an experiment in drawing up a list on the basis of what might be called numerical evaluation—i.e., he assigned to each appearance of an entry a set number of points and from the hundred lists of a hundred readers he assembled those totaling the highest score. From the outcome he drew several conclusions: (1) that there are in all only about twenty-five "greatest books"; (2) that they were written either during the 1000 years ending about 200 A. D. or during the last six centuries (1300 to the present); and the only exception to this is the Koran.

Some may quarrel with the techniques employed; obviously, a major factor in a procedure of this kind is the qualification of the persons submitting the choices. Persons approached for the experiment were drawn largely from college faculties—in the fields of literature, language (ancient and modern), journalism, philosophy, history, government, economics, and sociology. Included also were a few authors and literary editors.

H. U. L.

« I do not believe such a category exists; the best books for you may not be the best for me. But I do recommend with the least reservations one book, the Handbook (*Encheiridion*) of Epictetus.

T. O. Mabbott

« CHARMS OF WORLD WAR II (4:188 *et al.*). It has been recently rumored that Field Marshal Montgomery carried with him—from the invasion through to V-E Day—a historic New Zealand greenstone, said to have been once worn by a Maori chief, and presented to Sir Bernard by Col. Bernard Myers, consulting physician to the New Zealand Government in London, with the request that he should carry it on his person throughout the campaign. The charm was returned after final victory.

E. A. D.

« DRIFT-BOTTLE CLUES (5:16 *et al.*). Evidently the rate of drift of bottles thrown into the sea is highly variable. There is a record of one that was twenty-eight years in going from South Australia to England; another, put overboard at Capetown in 1912 was picked up near Port Philip, Australia, only seven months later; and still another took thirty-two years to drift from Stewart's Island, New Zealand, to the coast of Australia.

Obviously, the telling factor is the speed of the current that the bottle happens to encounter. The *Manchester Guardian's* "Miscellany" (from which these facts are drawn) gave over a considerable amount of space to this subject in mid-December, 1945. The column quoted one Captain Simpson who had thrown overboard 10,000 (experimental) bottles and found that only ten per



cent came ashore; that some traveled a distance of more than 10,000 miles, and that the rate of drift was under a half-mile per hour.

At one time there was (reports the same source) an official Uncorker of Ocean Bottles; and it is remarked that he would have, today, a thankless task—for Lloyd's of London hold that "not one message in a thousand is genuine." Moreover most of those that could qualify as such are bottles that ships' officers have thrown over in order to graph the drift of the current. The rest, by and large, are bottles stuffed with fake SOS messages dispatched when fliers are reported lost or ships long overdue, etc., the work (says the columnist) of some "anti-social idiot." It is recalled that the "Titanic" tragedy brought forth one of these and so too did one of Lindbergh's flights (but in this more recent attempt the sender was seen hurling the bottle into the waves, and the unnecessary furor was averted).

L. A. R.

« FIRST COMIC BOOKS IN AMERICA (5:150). Granting that "Elssler" is German for "the Alsatian," Fanny Elssler (1810-1884) was a famous dancer of the period in question; the allusion therefore becomes topical—and was probably libelous as well.

Miriam Allen deFord

« *Laughable Adventures* . . . is a famous old book by Richard Doyle of *Punch*; its relation to Töpffer is not clear.

W. F.

« ADLESS NEWSPAPERS (4:141 *et al.*). A few people on *Purchasing's* present staff recall the circumstances surrounding the adoption of the adless policy—

cited at the last reference. It was a depression experiment, and lasted, in all, about eight months. In severe contrast to this 1932 method of operation, *Purchasing* is now a large carrier of advertising.

Arthur H. Dix

« "CLEM," "KILROY," ETC. (5:176 *et al.*). In the letters section of the *New York Times Magazine*, February 10, 1946, is a communication from Jonas Arnold of Bronxville, New York, reporting that "Clem" has a namesake dating back to 1863, "Little John" Clem, who at the age of twelve joined the Army of the Cumberland as a volunteer from Ohio—presumably in the capacity of a drummer boy—and who afterward killed a Confederate colonel during the battle of Chickamauga. For this latter achievement he was promoted to the rank of sergeant and his name was entered on the Roll of Honor. Mr. Arnold even supplies a picture of "Little John" in uniform.

T. L.

« "EDMOND DANTES" SEQUEL (4:76 *et al.*). At the last reference a question is raised concerning the date of publication of *Monte Cristo's Daughter* (the book bearing the reference to the second of the two *Edmond Dantes* titles earlier described). To answer this—and only roughly, at that—it is necessary to learn when the firm of "T. B. Peterson and Bros., Philadelphia" ceased to function. It is a known fact that this house reissued several titles in 1875; and afterward published *The Son of Monte Cristo*, of which the French original was not completed until 1885. Yet by 1892 (or thereabouts) the W. L. Allison Company, New York, was publish-

ing Dumas titles, and among others, though not dated, *Monte Cristo's Daughter*—from the plates formerly used by the Peterson firm. This book came from the last-named house after a number of other spurious sequels. Thus it would appear that *Monte Cristo's Daughter*, which is in all likelihood American-written, first appeared after 1885 (presumably several years after) and before 1892, though this last date cannot be too surely verified.

It was about 1892 (possibly a little later) that the Allison Company issued their *Monte Cristo's Daughter* (from the Peterson plates). They described it as "the continuation and completion of *Edmond Danès*." In it are a number of footnotes, each of which indicates the title of a story connected with *The Count of Monte Cristo*: and without exception these notes refer to the work so mentioned as being "published by T. B. Peterson and Bros., Philadelphia." Quite obviously Allison had reprinted the plates without troubling to alter the wording of these indications.

The stories so named are given below; all, save the first two, are unknown on the generality of Peterson's lists and therefore doubtless late additions:

*The Count of Monte Cristo* itself: the only one among them all to come from the pen of Dumas.

*Edmond Danès*: plainly the second work so titled.

*The Countess of Monte Cristo*: the only other spurious sequel to *The Count of Monte Cristo* to be listed in any Peterson catalogue known to me up to the year 1869. If this is, as seems probable, a translation of J. Du Boys' *La Comtesse de Monte Cristo*, then it could not have been earlier than 1869, the year of publication of the French original.

*The Wife of Monte Cristo*: if this is the same as *Monte Cristo and His Wife*, as seems likely, Monsieur Latham believes it to be from an—to him—unknown French work. It may be that this is Le Prince's *La Main du Déjunt*, a work of which M. Latham has no knowledge, and which appeared in 1857.

*The Son of Monte Cristo*: a translation of Jules Lermina's *Fils de Monte Cristo* and *Trésor de Monte Cristo*. In the original, the first of these was published in 1881, the remainder in 1885. They have since been reprinted as a single work. If Peterson's rendering includes both portions, then the date cannot have been earlier than 1885. Monsieur Latham attributes *The Wife of Monte Cristo* to Lermina and regards it as the earlier half of *Le Fils de Monte Cristo*, but in this I believe he is mistaken.

F. W. Reed  
Whangarei, N. Z.

« "FUNNY AS A CRUTCH" (5:9). This expression is used in upstate New York to mean not only "funny ha-ha" but "funny peculiar."

Ellen Kerney

« "ACK EMMA" AND "PIF EMMA" (5:169). These are survivals of a Royal Corps of Signals phonetic alphabet that, to my knowledge, was commonly used as late as 1942 in the British 8th Army, and must have been the only phonetic alphabet of World War I.

About the middle of World War II, the Combined Communications Board promulgated for joint Army-Navy, British-American use the *Able-Baker-Charlie-Dog-Easy-Fox* phonetic alphabet which every communications man now knows as well as, or better than, the

alphabet proper. But many of the older expressions of the British Army survive. Mr. Hallett mentions two of them, though perhaps the most common of all is the "O Pip" for *observation post*. I feel sure that it will be generations before the forward observation post of the British artillery will be called anything else.

J. C. W.

« The expressions can be found in *Soldier and Sailor Words and Phrases* (London, 1925), compiled by Edward Fraser and John Gibbons; but there is no indication here as to how early in World War I these signalers' words were coined. The same source gives an illustration of how badly an oral message can be distorted: "Going to advance—send reinforcements" has been known to have been delivered by the last man in a long line of signalers as "Going to a dance—send me three and fourpence."

A. L. H.

« PIG-RACING (5:153). The inquiry calls to mind a famous short story—"Arkansas"—written by Raymond Weeks and based upon the triumph of a phenomenal racing pig. The tale is laid in Jackson County, Missouri, and appears to have been first published in the *Midland*, June, 1923.

Frederick F. Seely

« STATE LAWS IN OTHER LANGUAGES (5:171 *et al.*). Of indirect interest to notes under this heading is an unusual 1788 Fayetteville, North Carolina, imprint that turned up for sale at a New York auction early this year: *Analyse des loix Commerciales, avec les tarifs, des Etats des deux Carolines, et de la Géorgie*. For a facsimile of the title

page, see Lot 169 in the Parke-Bernet Galleries Catalogue 731, Bache Sale, January 28, 1946.

J. C. W.

« COMMUTERS' CLUB CARS (5:80 *et al.*). It is our impression that nearly all of the suburban club cars that have operated in commutation service are to be found in and around New York City.

Certainly the commuters' club car was in existence long before 1918 [see also *AN&Q* 3:79]—from Edward Hungerford's *The Modern Railroad*, published in that year, it is evident that they were then a well-established tradition, one that may have originated with the "Oldest Commuter's" habit of riding to and from town "in a baggage car." [This would seem to verify a tentative point in the original query, where it was further suggested that the custom may have been introduced in the nineties.]

The source cited above states that most of the "best suburban expresses" coming to New York carry some kind of "club or private-parlor cars." The club car in this category is described as a "comfortable coach . . . rented to a group of responsible men coming either from a single point or a chain of contiguous points." The company [1918] charges the group from \$250 to \$300 a month (in addition to commutation fares) for the use of the car, an amount collected on a "dues" basis. Because the "club" is obliged to guarantee a certain number of riders each trip, the membership has to be kept high enough to allow for a maximum of absenteeism. Some roads handle these cars in a different manner, supplying the necessary attendants, etc., and setting a stipulated charge beyond the commutation fare.

There is a suggestion, in this same book, that the Harlem division may have been something of a pioneer in this field.

C. J. Corliss

« BOOKS BOUND IN HUMAN SKIN (5:62 *et al.*). Dr. Eugene H. Wilson, Director of the University of Colorado Libraries, has drawn attention to a possible anthropodermic binding for which there seems to be no prior record. It appears as Item 351 in List 24 offered by Paul F. Veith, 4117 Dryades Street, New Orleans 15:

Gutierrez, Ioanne. Practicarum quaestionum circa leges regias hispaniae primae partis nouae collectionis regiae liber I. et II . . . cum duplici indice, altero legum regni, altero materialium. Quarto. (Vellum?) (84), 794, (1) pp. Madrid, 1606.

A manuscript note at the end asserts that the binding is the skin of one John Wright.

It is not unusual for human skin to be dressed as parchment. A complete human skin dressed as parchment was at one time a part of Hermann Boerhaave's surgical collection at his museum in Leyden. But who was John Wright, and why was he flayed?

L. S. T.

« PERAMBULATING PRESSES (5:172 *et al.*). Many a mobile press, no doubt, has served an army in the field. Dr. Carl Bjoerkbom of the library of the Tekniska Högskola in Stockholm described one such press in his "Det svenska fäktboktryckeriet under kriget 1813-14; ett bidrag till fäktboktryckaren Peter Sohms biografi," in *Grafiskt forum* (No. 7, 1936). Sohm was appointed Swedish

Army Field Printer in 1805, and served in this capacity in the Pomeranian campaign of 1805-06, in the Aaland Islands in 1809 during the last Russo-Swedish war, with the Northern Army through all Germany and as far as Brussels in 1814, and, later in the same year, in the Norwegian campaign. After the wars he returned to Stockholm and continued to work as a printer until the time of his death in 1819, when his shop was taken over by P. A. Wallmark.

L. S. T.

« SOLDIER AND SAILOR "CLUBS" (5:157 *et al.*). The Caterpillar Club is not strictly a "soldier and sailor" club; its membership includes civilians (who have parachuted from disabled planes), and it came into being long before the late unlamented World War II. (This correction is based on my own acquaintance with a civilian member as long ago as 1932.)

Robert W. Christ

N. B.

The first Five-year Cumulative Index to *AN&Q* will be published this spring and is to be furnished with all subscriptions current in March, 1946.

Orders for back issues of *AN&Q* mailed on or before March 31, 1946, will be honored at the current price (\$2.50 yearly); thereafter the charge for back files will vary with the nature of the costs involved.

"Legitimate" questions which are not published will, if accompanied by a self addressed stamped envelope, be given as much attention as possible.

The background of the cover is white, featuring a series of parallel diagonal black lines that run from the top-left towards the bottom-right. A solid black rectangular box is positioned in the upper-middle section of the cover, containing the title and subtitle in white text.

# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

APRIL, 1946

VOLUME VI

NUMBER 1

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# American Notes & Queries

*A Journal for the Curious*

## EDITORS

*Walter Pilkington\* and B. Alsterlund*

*\*With the Army Air Forces*

## Notes

### *The State of the Journal: 1941-1946*

SOME weeks back, H. L. Mencken sent *AN&Q* a piece that he had written for the *Smart Set* a quarter of a century ago. It appeared in its September, 1920, issue and was headed "A Needed Magazine"; in it he expressed no small amazement at the absence of an "American *Notes and Queries*"—in view of the fact that the famous British journal had been in existence for seventy years and that France had a flourishing counterpart, *L'Intermédiaire*. "But," he continued,

the United States has nothing of the sort. Surely we need it badly. In no other country in the world is there such a lush crop of historical lies and imbecilities, crying aloud to be run down and disposed of. In none other is there such dense and general ignorance, particularly among the educated classes.

That was in 1920, when Henty and Lewis Carroll, not the *Smart Set*, were our meat. Unfortunately, therefore, we

cannot be charged with having wilfully seized upon Mr. Mencken's open suggestion; yet on the other hand we do confess to a small pride in having put his proposal into successful operation without ever knowing that he had made it.

That the war has been a menace to *AN&Q* is an obvious enough point. We will not labor it. More important just now is the fact that we have laid the groundwork for an effective American medium of exchange, by means of which a vast amount of useful and diverting information becomes accessible within one printed source.

*The Editors*

### *Holiday Unclaimed*

IF THERE is any single practice that might be called "the essence" of All Fools' Day, it is, traditionally, the bootless errand. And were I to send someone off, today, on the most bootless of all errands, I could hardly do better than to say: "Find me a stock of full and precise information on the history of All Fools." For surely it is somewhat disconcerting to know that a fair portion of the habitable earth has, over an unknown number of centuries, dedicated itself to the memory of fools, and to discover, at the same time, that this practice has not only a dozen diverse "accepted" origins but a personal history that amounts to little more than a miscellany of fragmentary facts.

More than a half-century ago, the Italian folklorist, Giuseppe Pitre, drew together what appears to be the only study devoted entirely to the subject of All Fools—a twenty-five-page monograph called *Il Pesce d'Aprile* (Palermo,

1886; 5th ed. 1891); and as early as 1826, William Hone, in his *Every-Day Book* (London) had given the subject several substantial and interestingly detailed entries. But a lot of Aprils have meantime come and gone—and many more fools—and it was in the effort to treat the subject in its more modern manifestations that this present account was undertaken. A number of inquiries were sent to persons acquainted with the folkways of various European-American regions of the United States, in the hope of discovering what carry-over there might be of Scandinavian, German, Belgian, French, etc., traditions. Without exception, all reports contended that the present-day customs were very much the same as those followed by most Americans.

All of which brought the question right back to the starting point. On familiar ground, I assumed, the evidence would come to the surface much more easily. Yet beyond the over-worked pranks of false and sensational rumor and the salt-in-the-sugar-bowl school of practical joking, the holiday seems now to have fallen into such a state of inertia that even the tireless brain of commercialization wilfully ignores it. Colleges and universities could scarcely have overlooked the possibilities offered by the First of April—but this is a field that has not been adequately explored. I can report, however, that some time ago, undergraduates at a women's college in the South found it very satisfactory to lock the doors of the classrooms and bring about an enforced holiday. A New England college varies this slightly: students arrive a few minutes before the hour; make a quick decision as to how many minutes (or seconds!)

they will sit out the arrival of the instructor; and when the moment comes (and the instructor does not) everybody makes a quiet get-away.

There is, admittedly, one other faithful North American survival. Newspapers, in general, manage to revamp a portion of the lighter news of the day along Fools' Day lines.

Mexican newspapers, on the other hand, have for some time followed the practice of slipping into the regular news a "fake" story on December 28, the day on which Mexico commemorates its foolish, its "innocent." One of these hoaxes—*Grafico's* report of December 28, 1937, stating that Lupe Velez had committed suicide by poisoning—"backfired" a few years later.

Nor is it surprising that Mexico, with its exceedingly rich stock of folklore, should have a number of rather precise forms of celebration on the "Día de Inocentes," which corresponds to the Catholic religious feast called the "Día de los Santos Inocentes," set aside at one time to commemorate the infants who were killed at the command of Herod, who believed that he was thereby putting to death the Child Jesus. Señor Vicente T. Mendoza, president of the Mexican Folklore Society, reports on several of these, particularly those belonging to regions where he himself has lived. In Puebla, it is customary to attempt to borrow some object—money, a tool, a gadget, etc.—and if the person approached is aware of what is going on he will say, «No soy tan inocente» ("I am not so foolish"). But if he is caught off guard, he naturally supplies the object. At the first opportunity, according to local custom, the object is returned in an elaborate box, surrounded by sweets



and tidbits, with a card prepared for the occasion, reading, in translation:

Innocent little dove,  
You have let yourself be fooled,  
Knowing that on this day  
Nothing can be loaned.

In Mexico City, however, according to Señor Mendoza, the practice is not quite the same. Here one who loans something on the Día de Inocentes does not see it again. Instead he is sent a gaily decorated box containing a number of miniature objects which serve to remind him that he was badly fooled. These small items, made either by hand or by domestic industry, include combs, tiny brushes, jars, bottles, coins, playing cards, mirrors, hairpins, opera glasses, and dozens of other trinkets familiar to both children and adults and made of horn, shell, clay, lead, etc.

Other aspects of the Mexican observance are brought to our attention by E. Florence Muller, a student of Dr. R. S. Boggs, of the University of North Carolina, who has just returned from a year in Mexico where he was visiting professor of folklore at the National University of Mexico. Mrs. Muller reports that on some occasions in the past, when the borrowed object was not itself returned, some small toy was bought and placed in a shiny tin tray, surrounded by flowers; in the middle was a dove made of almond paste and decorated with sugar icing (white, pink, or blue); there was tinsel, too, and colored ribbons to which the verse (quoted above) was attached. But one of the commonest tricks, in present-day ritual, is the announcement (usually by phone) of some sensational personal news, and when the victim's response discloses a very real state of alarm, the perpetrator will say:

No estás con el pendiente,  
Pero fíjate en el día que estás,  
Ya te hice inocente.

(Do not be alarmed  
But notice the day it is,  
I have made you innocent.)

In the valley of Toluca, Mrs. Muller continues, it is customary to borrow money or a tool or even a pig or chicken, none of which is ever returned; instead, a little box is sent back with some trinket inside and the following note is attached:

Te devuelvo tus pesos  
Que me prestaste  
En esta cajita.  
Cuenta el valor  
Para que sepas  
Para otra ocasión  
Y que no te vuelvan a hacer  
inocente.

(I return your money  
Which you loaned me  
In this little box.  
Count its value  
So that you should know  
For another occasion  
And that they do not make  
you innocent again.)

The dove of Mexico gives way to the fish in Belgium and southern Europe. Belgians hold to the first day of April for their celebrations and usually send their friends—anonously, of course—a fish, preferably made of chocolate. Belgian newspapers customarily publish, on that day, wholly improbable tales—e.g., that a famous monument is suddenly leaning dangerously, etc. And the ever-popular personal “alarm” still thrives, at the end of which the victor always cries out (as in France) “Poisson d’Avril!” Pitre (*ante*) adds a further

note to the Belgian custom (one which may indeed have been only a nineteenth century practice): that facetious lads send their victims on impossible errands, telling them to run to the store for ten cents worth of "needle seeds" or a "square wheel." A "seasonable card" from a friend in Belgium is described in an unidentified excerpt from *Notes and Queries*. It was, according to this account, dated "1 Avril" and on it was a drawing of a hideous female head on a neck that sprang from the body of a fish—all of which was accompanied by a verse reading

Belle comme une fée  
Votre fiancée  
Vient en ce jour  
Vous faire sa cour.

In Italy it has for a long time been customary to send a "susceptible" person off with a seemingly important letter, telling him it must be hastily delivered and immediately answered. The person to whom it is addressed opens it and finds a piece of paper with the drawing of a fish. And the bearer, along with the victim, enjoys the ruse, says Pitrè. Sicily, by the same source, was only very indirectly acquainted with the traditions of All Fools' Day until the mid-nineteenth century; and in the course of two or three decades thereafter, nine-tenths of the population became followers of the annual April deceptions. Spain and Portugal, Pitrè holds, honor the familiar formalities of the day, and youngsters are asked to do impossible chores—to look for a "rope with which to tie the wind," or a "cané with only one end."

In Germany—and again the source is Pitrè but more recent accounts suggest very little departure—the trickery takes

place on both the first and last days of April, and German youngsters are sent to the pharmacy to get such things as "mosquito fat"—only to be greeted with "April, April, you can send a fool on any errand you want."

The northern countries, it should be pointed out, appear to make no mention of fish in this connection. Norway celebrates both the first and last days of April, but the first, according to Eilert Hjelmseth, editor of *Norsk Ungdom*, is by far the more important and is largely a children's holiday. Norwegian settlements in the United States follow in general exactly the same practices, including the innocuously false "alarms." Sweden's merrymaking is evidently—again—amusing pranks, etc. (Pitrè, incidentally, associates Swedish celebrations with the first and last of May; and on this he was in error—unless Swedish custom has changed within the past fifty years.)

Hone's comments and anecdotes on the subject of All Fools' (in his *Every-Day Book*) are too long to go into this present Note, but several points that he established deserve a review here. It was, evidently, on the basis of his excerpt from "an almanac of 1760" that most historians founded their belief that the "April fool" was not so called in England until the eighteenth century. (This assumption appears in numerous sources, even including Pitrè.) Oddly enough, however, Hone's earlier reference appears to have been overlooked. He quotes (Vol. 1, p. 209) Swift's comment on a remark that Lord Bolingbroke made on the first of April, 1712, concerning the outcome of the "glorious wars of queen Anne": "a due donation for *All Fools' Day*!" However, an alert

correspondent of *Notes and Queries* produced, in 1900, a piece of evidence (9th Ser., Vol. 5, p. 247) to show that as early as 1673—and possibly earlier—the “first of April” was known to be a time “when (they say) folks send fools o[n] errands.”

But as for the more remote origins of the custom, the field is almost as untillable as it is untilled. The alleged “beginnings” cover such diverse subject matter as: the story of Noah’s Ark and the fruitless mission on which the dove was sent; the death of Judas Iscariot; the adoption of the Gregorian calendar; the Roman feast of Cerialia; the ancient Indian festival of the Huli; and the pornographic symbolism in the southern European etymologies of *fish*.

A more seemingly starting point—so far as the province of this present account is concerned—might be the earliest records of the All Fools’ tradition in the Colonies or at least in eighteenth-century American society. But here—as implied above—the record is shamefully thin. The whole matter of fool-making, it would appear—regardless of which end of the stick one is at—is a sphere which social historians either would not or dared not invade.

*Dromio*

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

AUTOMATIC ENGLISH: new international language currently publicized by Mont Follick, Labourite M. P. (New York *Herald Tribune*, March 3, 1946). √ √ √

“BAT”: radar-guided bomb developed by U. S. Navy; it is guided electronically from a mother plane and follows its target until it strikes. √ √ √ “BUNGALOW BIDDY” (or “Tournalayer”): 165-ton device which lays a concrete house (24’ x 30’) in twenty-four hours; constructed by Robert Gilmour LeTourneau.

“DIVINITY CIRCUIT”: overlapping cover of the Oxford Bible, designed to protect the gold edges from injury; also known as “Yapp binding,” from the name of the London bookseller who first ordered this kind in 1860 (*Newsweek*, March 18, 1946). √ √ √ “DRONES”: pilotless, radio-controlled aircraft to be used in observing the effects of atomic-bomb experiments.

ENGLISH SLANG, OLD AND NEW: “Dhulali tap” (slightly insane individual; named after a mythical asylum for sun-touched (tapped) people in mythical Dhulali, India); “pig ears” (beer); “plates o’ meat” (feet); “tickety boo” (“just fine,” as in “Everything is tickety boo”); “weasel and stoat” (overcoat); “whistle and flute” (suit) (*New York Times Magazine*, February 17, 1946). √ √ √ “ENIAC” (electronic numerical integrator and computer): machine using electronic techniques and speeds to solve mathematical problems hitherto considered too difficult for solution (*New York Times*, February 15, 1946). √ √ √ “HABBAKUK PROJECT”: two-million-ton ice and wood pulp “iceberg” carrier proposed as an anti-submarine plane base in Atlantic; the two-year-old Allied government experiments were abandoned in 1943. √ √ √ “HORSE SHINNY”: Minnesota prairie polo. √ √ √ “MOTHBALL FLEET”: inactive U. S. Navy ships to be preserved for long per-

iods by newly-developed techniques. *1 1 1* "OPERATION MUSK-OX" (or "Exercise Musk-Ox"): joint Canadian-American expedition for tactical research in Arctic territory.

"SCAT": form of singing in which the performer, instead of mouthing words, utters unintelligible gibberish (*Time*, March 11, 1946). *1 1 1* "SHIRTEASY": West Coast black market selling underwear and linens of poor quality to veterans at excessive prices. *1 1 1* "SNOWMOBILE": power-driven sleigh, designed in Canada for a once-considered invasion of occupied Norway. *1 1 1* "SPAM" WORDS: "the second front" and "Roosevelt sausage" (Russian soldiers' names for "Spam"); "Spamland" (British Isles); "Uncle Spam" (Uncle Sam); "Spam fleet" (LCTs invading Europe); "Spam Medal" (ETO Medal); "Spam Circuit" (USO circuit); "Spamville" (many locations on South Sea Islands) (*Life*, March 11, 1946).

"TRUMAN BREAD": 80% wheat-flour bread replacing white loaf in April, 1946. *1 1 1* "TUMULER": entertainer who during inclement weather aids summer-resort managers by distracting disgruntled guests to prevent them from leaving (*Time*, March 11, 1946). *1 1 1* "WEST POINT PROTECTIVE ASSOCIATION": name coined by Army reserve officers to designate Regular Army officers—especially West Pointers. *1 1 1* "WETBACK": Mexican migratory farm worker who, each Spring, illegally crosses the Rio Grande, to work in the United States (*Newsweek*, March 11, 1946).

## Querías

» THE BANJO. In their book, *Four Keys to Guatemala*, Vera Kelsey and Lilly de Jongh Osborne have a section on colonial music in that country. They say:

The guitar and the banjo were the first instruments to arrive, brought in the kits of the conquerors, but followed shortly by violins, violas, cellos, harps and clarinets.

Is the banjo really so ancient? Where and when did it originate?

*Alfred E. Hamill*

» "G. WASHINGTON" WHEAT. In a recent popular article on George Washington as a farmer, it was stated that, according to legend, the Virginian's wheat was of so excellent a quality that bags of it, labeled "G. Washington" and exported to the West Indies, were not given even a routine inspection or grading and yet brought premium prices.

I find no mention of this point—either as a fact or legend—in the ordinary sources, and should like to have several precise references covering it.

*W. S.*

» HUM HUM SHEETS. Can someone explain the term "hum hum sheets," evidently a New England expression? I have consulted a number of dictionaries and have found no entries whatsoever.

*Marguerite V. Doggett*

» WAYGOOSE. The delightful old-time printers' custom of the waygoose—whereby the master printer treats his workers to dinner and entertainment—

is ably described in that excellent source book, Moxon's *Mechanick Exercises* (1683). It is said to have been given (or "kept") at about Bartholomew tide (August 24), and marked the beginning of the season during which journeymen worked by candlelight.

I should like to know whether there has been any carry-over of the waygoose (or wayzgoose) custom among American printers. This query was, in substance, thrown out some years ago by Edmund G. Gress in his column, "E. G. G.'s Observations," in *The American Printer* (Vol. 99, No. 3, p. 31).

L. S. T.

» "DUPONT" SPELLING. This question confronted me when I was writing a book recently. How is the name of the famous American family—Dupont, DuPont, duPont—spelled? The Circle in Washington is consistently spelled Dupont. The family seems to spell it one way (DuPont) for their products and often another way (duPont) for their names.

Jonathan Daniels

» CHAIN LETTERS. A somewhat popular form of chain letter has been going the rounds in the Army—anyone who is willing to send three copies "gets his wish" or draws some other form of good luck.

I have made a series of attempts to discover whether or not this practice was common before the Depression of the thirties. Is it of American origin? Approximately when did it "catch on"? And in what part of the country?

E. R. C.

» DRAKE AT MAGENS BAY. Legend seems to have it that Drake caulked his ships in or near Magens Bay, St. Thomas, Virgin Islands. I do not have the research materials available to check this. I wonder therefore whether anyone can provide information of a more specific nature concerning Drake's purported activities in the vicinity of St. Thomas.

David E. Maas

» MARY RUSSELL MITFORD: A BUST. In a letter written from New York in 1834, Miss C. M. Sedgwick mentions the recent visit of the younger Westmacott when he presented his hostess with a miniature bust of his friend Mary Russell Mitford.

Can any reader (most probably in America) state whether this bust still exists and, if so, its location?

W. J. Roberts

[From *Notes and Queries*, March 9, 1946, p. 103.]

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« CHAIN GANGS (5:139 *et al.*). The Bancroft Library has a number of MSS and publications that yield evidence of the fact that the chain gang was an institution in California before the occupation by the United States.

A transcript of the Monterey County Archives (Miscellaneous Documents: Vol. 3, p. 3) states that as early as January 3, 1838, the alcalde at Monterey, California, sentenced the well-known and

refractory Isaac Graham to eight months in the chain gang ("8 meses de obras públicas a Graham").

This same Graham again endured "bar and chains" in 1840. A fellow sufferer, Charles Brown, in his "Statement of Early Events in California," ms, reported:

In that year [1840] when the foreigners were arrested by order of Alvarado and Castro, I was taken up and carried to Monterey chained on a bar with Isaac Graham and two others . . . four of us were shackled together.

Graham himself is quoted in Farnham's *Life, Adventures and Travels in California* as saying: "they put Mr. Neil and myself in double irons . . . I am chained like a dog and suffer like one."

In *A Record of the Proceedings of the Ayuntamiento or Town Council of San Francisco from August 6th, 1849, until May 3rd, 1850* (San Francisco, 1860) there is a list (p. 142) of bills ordered paid on February 11, 1850. From it I quote the section that is of particular interest here:

Buckley & Morse, balls and chain for Prison Brig \$523.80. . . .

Martin J. Reese, overseer chain gang \$168.00. . . .

The Committee for furnishing balls and chains reported progress and were discharged.

*Eleanor Bancroft*

« GHOST STORIES INVOLVING MARK TWAIN (5:183). In the late Arthur E. Bostwick's *A Life with Men and Books* (N. Y., 1939), there is a section dealing with the author's experiences as science editor of the *Literary Digest*—the kind of material on which he was to

pass judgment, etc. He recalls the case of "Patience Worth" and states that the *Digest* was willing to credit her for her contributions to literature but "unable to treat her as a scientific phenomenon (which she undoubtedly is)" because she would not allow herself to be scientifically investigated. From this he enters into a discussion of her commercial success. And on this latter point her achievements were so undeniable that one of her associates, he recalls, was induced to "issue a novel by the 'Spirit of Mark Twain.'" This intent, according to Bostwick, was taken so seriously by Harper & Bros., Clemens' publishers, that they sought an injunction against its sale "on the ground that . . . they were entitled to all his work, on whichever side of the grave it might be produced . . ."

*K. E.*

« A COLONIAL "BRIDES' SHIP" (5:184). Sir William Berkeley, writing in 1663 of the early colonization of Virginia, said "There was not one woman to thirty men, and populus virorum is of noe long duration any where." Although maids and wives of individual colonists are known to have come over in small numbers on the "Mary and Margaret" in 1608, the "Lyon" in 1609, the "Swan" and the "Tryall" in 1610, the "Elizabeth" in 1611 and again in 1612, the "John and Francis" in 1613, and the "George" in 1616, it was not until November 3, 1619, that Deputy Ferrar:

wished that a fitt hundreth might be sent of woemen, Maids young and vncorrupt to make wives to the Inhabitants and by that meanes to make the men there more settled and lesse

moueable who by defect thereof (as is credibly reported) stay there but to gett something and then to returne for England, wch will breed a dissolucion, and so an overthrow of the Plantacon.

Hence, Sir Edwin Sandys on November 17, 1619:

made it his Third Proposicon, to send them over One hundreth young Maides to become wives; that wives, children and familie might make them lesse moueable and settle them, together with their Posteritie in that Soile.

At least five "Brides' Ships" are known to have come to Virginia: the "Jonathan," the "London Merchant," the "Marmaduke," the "Tyger," and the "Warwick." The "Jonathan" would appear not to have arrived in the "Red Letter Year" of 1619, inasmuch as the agreement with its master, Captain Thompson, to transport the maids was not reached until December 11, 1619. This ship of 350 tons departed from England in February and arrived in Virginia in May, 1620, with 184 persons on board, including "many maids for wives." On May 27, 1620, arrived the "London Merchant" of 300 tons, William Shawe, Master, with 199 persons, including "more maids for wives." The "Marmaduke" arrived in Virginia in November, 1621. Her master, Captain John Dennis, had brought at least five men to the colony, one widow, and eleven maids (the women for wives). By the end of the following February the "Marmaduke" had returned and was in Ireland. In mid-September, 1621, the ship "Warwick" of 160 tons under Captain Guy, left England with a pinnace, the "Tyger," of 40 tons. To-

gether these two ships bore 38 maids distributed among the 100 passengers of the "Warwick" and the 40 passengers of the "Tyger." The former arrived at Jamestown on December 20, 1621, and the latter, captured by the Turks in the Somers Islands and released with no change of passengers save the substitution by the Turks of an Irish and a French youth for two English boys, reached port in January, 1622. The "Abigail" in 1622 brought at least one wife, and the "George" returned before January, 1622/3, with payment from Virginia in tobacco for nine maids, though it is doubtful that that vessel had carried them to the colony.

Records of the Virginia Company of London show that in ships which left England for the colony in 1619 ("Bona Nova," "Duty," "Jonathan," "Tryall," "Faulcon," "Marchant of London," "Swan of Barnstable," and "Bonaventure") a total of "90 young maids to make wives" were sent. These were all, no doubt, in the "Jonathan" and "London Merchant." The resolution of June 22, 1620, to send a hundred young maids appears to have been only partially realized, as by November 21, 1621, only sixty had been sent. The note of shipping to Virginia in 1621 dated the end of May, 1622, mentions fifty-seven young maids sent to wed planters.

The project of sending maids was favored by the Earl of Southampton, and only such as were "specially recommended to the Companie" were sent. Captain John Bargrave's charge against Sir Thomas Smyth that he sent but few women to Virginia and those corrupt was answered by Sir Nathaniel Rich as follows:

He sent a great many and those of the best hee could gett and some such whose Husband since hath ben knighted and made Gouvernor of Virginia.

The difference between colonial and modern "Brides' Ships," of course, lies in the fact that the former transported women who were married *after* their arrival in America. But to answer the query in the spirit in which it was asked, and making allowances for the difference in time and space, it can be said that five ships which sailed to colonial Virginia were *bona fide* "Brides' Ships," though none brought only female passengers: the "Jonathan," the "London Merchant," the "Marma-duce," the "Tyger," and the "Warwick," all between 1620 and 1622.

For anyone interested in pursuing the matter further, the following are the chief sources of information: Kingsbury's *Records of the Virginia Company of London* (Washington, 1906-35), Brown's *The First Republic in America* (Boston, 1898), and the historical journals keyed in Swem's *Virginia Historical Index* (Roanoke, 1934-36) under "Women," "Wives," and "Maids."

John E. Manahan  
University of Virginia

« LONG AMERICAN HIKES (5:170). Probably the earliest and most remarkable of all long American hikes was that of David Ingram, who in 1568 started his eleven months' walk from the Gulf of Mexico to the Bay of Fundy. His narrative was first printed by Hakluyt in 1589. Perhaps the outstanding hike in recent years was that of John Krohn, who, pushing a wheelbarrow all the way, walked across the country from Maine to the Pacific, then down to

Mexico, across Texas, and along the Gulf states coast, returning to Maine via the Atlantic coast (see John A. Krohn's *The Walk of Colonial Jack*, Newburyport, 1910).

No doubt there have been numerous other notable trips afoot between these two dates (and since). Two memorable ones are: Edward Payson Weston's 478-mile walk in 1861, from the State House in Boston to the Capitol at Washington in ten consecutive days, and William Moore's tramp across three states in 1910—360 miles of road from Lake Sunapee, New Hampshire, to Lake George and thence down the Hudson to New York City—in fifteen days.

Files of the magazine *Appalachia* should yield a lot of material.

Buchanan Charles

« BLACK ANGELS (5:170 *et al.*). I have a full-length picture of a Black Christ, copyright 1907, by Sherman S. Furr, whom I see occasionally and who was for a time president of a southern Negro college. This particular portrait is one of Christ with sheep and a staff.

Mr. Furr has also a Black Christ on the Cross and a Black Christ at supper, modeled after Leonardo da Vinci, in which all figures are black except Judas, who is white. These prints are on sale in some of the Harlem bookshops.

As for "Negro" Bibles: One of the most sensational of these was what Robert Southey described (*Life and Correspondence*, Vol. 6, pp. 112-113) as a "Negro-English New Testament," published by the Bible Society about 1830. It was done in broken Negro-English—"dat" for *that*, etc.—and caused a storm of hostile criticism. Southey (in a letter dated August 25, 1830) considered it a



"great curiosity." Obviously it became a fat item for collectors.

J. A. Rogers

« "ACK EMMA" AND "PIP EMMA" (5: 192 *et al.*). I can say definitely that these two expressions did not originate with World War I. They were used, so far as I know, in the Signal Corps of the British Army as early as 1902 and perhaps earlier. Army telephone operators used these same terms. I presume they are not in use now since the 23-hours system—which had been common in Canada and in France for a long time—would naturally have made them obsolete.

J. A. Rogers

« For the sake of clearness in reading off semaphore signals, the British Army adopted a special pronunciation for certain letters of the alphabet. These were, at the time of World War I: *A*: Ack; *B*: Beer; *D*: Don; *M*: Emma; *P*: Pip; *S*: Esses; *T*: Toc; *V*: Vic.

Semaphore signals were not so important in World War II because of the use of radio and other means of communication. These, however, required a phonetic alphabet for words which must be spelled out clearly: *A*: Ack; *B*: Beer; *C*: Charlie; *D*: Don; *E*: Edward; *F*: Freddy; *G*: George; *H*: Harry; *I*: Ink; *J*: Johnny; *K*: King; *L*: London; *M*: Monkey; *N*: Nuts; *O*: Orange; *P*: Pip; *Q*: Queen; *R*: Robert; *S*: Sugar; *T*: Toc; *U*: Uncle; *V*: Vick; *W*: William; *X*: X-ray; *Y*: Yorker; *Z*: Zebra.

Several numbers had their pronunciation changed: 4: Foer; 5: Fife; 9: Niner.

It is from these phonetic alphabets that expressions such as the following

have arisen: *ack ack* (the initials for "anti-aircraft"); *ack emma* (a. m.); *Ack I Foof* ("Australian Imperial Forces"); *emma gees* ("machine guns"); *emma pips* ("military police"); *esses emma* ("sergeant-major"); *pip emma* (p.m.); *toc emma* ("trench mortar"); *Toc H* ("Talbot House").

A. D. O.

« GIRLS' NAMES IN THE SOUTH (5: 169). I think the answers to this query will vary sectionally within the southern states; and I would go so far as to say that even Brooklyn will not be found innocent of its Laurabellies and Essie Maes.

For one sectional answer, however: The earliest list of Albemarle County (Va.) females I know of is a 1781-1785 record of marriages now being edited for the *Papers* of the Albemarle County Historical Society by Miss Evelyn Dollens of the Rare Book Room staff of the University of Virginia Library. On it are 140 women's names, all of them single ones (i.e., first and last names only) except two: Mary Ann Robertson and Mary Ann Miller.

Of the seventy women working in one building in Albemarle County in 1944 (the last published list handy) 10 per cent were known by double names (this without regard to the number who had middle names); nor was this tenth confined to any age group—it extended over the whole span.

My belief, not altogether unsupported by the above evidence, is that double names for females in Virginia were a product of the nineteenth and early twentieth centuries, and that the custom of naming little girls with double names

is now sliding into the limbo where it belongs.

J. C. W.

« PERAMBULATING PRESSES (5:192 *et al.*). A polar perambulating press (and bindery as well) is reported by Walter Hart Blumenthal in "A Blockhead's Bookshelf," *Reading and Collecting* (Vol. 2, No. 3, February/March, 1938, pp. 18-19). He refers to a 90-copy edition of "*Aurora Australis*, written, set, printed and wood-bound in the Antarctic winter quarters of the Shackleton Expedition of 1908." The sides of the books are of beveled boards that were once a part of the packing cases in which provisions had been transported. The final products, in spite of the adversities under which the operations proceeded, are, according to Blumenthal's account, "slightly specimens." One copy, in the possession of an English collector, has the word *kidneys* stamped in large letters on the "ration-box boards in which his exemplar is bound."

This polar printing office was, in all, about the size of six telephone booths; and the only means of keeping the printing ink in a proper state was to place a burning candle under the ink-plate.

L. S. T.

« FIRST COMIC BOOKS IN AMERICA (5:189 *et al.*). Mr. Legman rightly notes (5:148) that the history of the comic strip has not been fully traced. Besides the Egyptian forms he cites there is the pictorial representation of a sequence of acts found in medieval art, where, e.g., within one pictorial unit are portrayals of a man on the scaffold and the same man beheaded. A longer sequence, de-

picting a complete narrative—from the first meeting of the "actors" on through the significant episodes to the final murder (or execution)—can be seen in the thirty chapter headings in John Reynolds' *The Triumphs of God's Revenge against the Cryinge and Execrable Sinne of . . . Murder* (4th ed., London, 1663). There are twelve scenes in the first heading; eight in the second, third, and fourth; and fourteen in the twenty-fourth. The resemblance to a comic strip in form (but not matter) is striking. I have not seen the earlier editions of this book.

Archer Taylor

« JEFFING (5:106 *et al.*). Edmund G. Gress throws further light on this typographical game of chance in his regular column in the *American Printer*, December, 1933 (p. 31). Here it is said that George Bayer reported that in the old *Evening Recorder* office in Amsterdam, New York, the compositors used to gather around the imposing stone at the end of the day to jeff for a "scuttle of suds." Five Long Primer em quads were used, and the person throwing the smallest number of nicks footed the bill. Or, sometimes they would give each man three throws with seven Bourgeois quads for the purpose of setting the weekly price list of a local merchant.

L. S. T.

« THE PAST TENSE OF "TO TREAD WATER" (5:186 *et al.*). In *A Grammar of the English Language*, that exhaustive study by Curme and Kurath, one finds *trod* given as the regular past of *tread* (Vol. 2, p. 318). However, *trode* and *trad(d)* are cited as older literary forms, which suggests that either "*tread water*"

or "trod water"—i.e., not *treaded*—might show the influence of the older past-tense usage, "trod water."

H. S. Ficke

« CLOUD CHAMBER (5:182). This is by no means a new phrase. C. T. R. Wilson got the Nobel Prize in 1927 for his work on the cloud chamber, and there is a full article on it (written in 1929) in the last-published edition of *Britannica* (Vol. 23, pp. 637-640). Properly speaking, the first use of this term in the sense in which it was defined in *AN&Q* can be found in Wilson's article in the *Proceedings of the Royal Society* (Ser. A, Vol. 85, 1911, p. 285), and here the form is given as "cloud-chamber." It has been in common use in physics textbooks ever since.

J. C. W.

« "SODAJERKER" SLANG (5:152). John Lancaster Riordan's article called "Soda Fountain Lingo" appeared in the *California Folklore Quarterly* (Vol. 5, 1945, pp. 50-57).

Archer Taylor

« AUTHORS NINETY AND OVER (5:173 *et al.*). In a *Who Was Who* of the seventeenth century—called *Diarium Biographicum* (Danzig, 1688)—Henning Witte gives a number of curious tabulations of scholars and famous men (*see* Preface). He lists "microbioi" (men who became famous before they were forty); "macrobioi" (men who attained an age of eighty or more); those who died on their birthday; those who died a bloody and tragic death; those who died while holding office as academic rector; pairs of men who died on the same day; those who held public office for more

than fifty years, etc. In all, there are twenty-four such categories.

Archer Taylor

« Gertrude Atherton almost qualifies. She has a new book coming next autumn, and in October she will be eighty-nine.

Miriam Allen deFord

« COMMUTERS' CLUB CARS (5:191 *et al.*). According to our best research, the first commuters' club cars made their appearance on the New York Central about 1881. At the turn of the century we had as many as seven in operation. They had no special names. They were equipped with heavy, upholstered lounge chairs.

Today there are still three such cars in service, all operating out of Grand Central, one running to Croton, a second to Pawling and the third to Putnam Junction. Each seats about forty-five people and all are equipped with padded leather seats and card tables.

Henry Doherty

« DESERT ISLAND READING (5:159 *et al.*). Hesketh Pearson lists his choices briefly on page 301 of *Thinking It Over* (N. Y., 1938):

Hazlitt had been one of my favourite authors for about twenty-five years. After Shakespeare he and Boswell would come next on my list of authors for a desert-island library.

Ellen Kerney

« PROTEST MARCHES (5:124 *et al.*). Some 700 Chicago cab-driving veterans—in about 300 taxicabs and private cars—began a "march" on Washington on February 18, 1946, to protest a Chi-

cago ordinance limiting the number of cab licenses to 3,000, most of which are held by Checker and Yellow cab companies. They propose to stay in Washington until their demands for Federal intervention are met.

R. W.

« SIDEWALK ETIQUETTE (5:185 *et al.*). One might also mention the proverb (*ca.* 1450): "The weykist gothe eyuer to the walle"—from the Coventry Plays. And in *Romeo and Juliet* (Act I, scene 1, ll. 15-18) the servants pun upon "The weakest goes to the wall." Moreover, there is an anonymous play bearing the title *The Weakest Goeth to the Wall*, 1597, 1600.

Frederick F. Seely

« It may be of further interest to note that the Navy—I don't know about the Army—has been undermining this inside-of-the-walk tradition for years, by regulation. The Navy Regs, I believe, instruct officers to take the inside (on a right-hand sidewalk) so that the officer will have his right arm free to return a salute without buffeting the lady with his elbow.

Bradford F. Swan

« CURIO HOUSES (5:74 *et al.*). Shiloh, the Maine home of the once-flourishing Holy Ghost and Us Society, is perhaps sufficiently monstrous, from an architectural point of view, to qualify. It overlooks the Androscoggin, and was built at an estimated cost of \$250,000. The structure sprawls out over an incredible area and is cluttered up with domes, spires, and cupolas. A few religious folk still occupy it and even the nearest neighbors have not dared enter

the grounds uninvited. It was in the breaking of this tradition that a veteran lost his life only a few weeks ago.

T. O. S.

« SOLDIER AND SAILOR "CLUBS" (5:192 *et al.*). The Caterpillar Club is described in the WPA guide to New York (*New York: A Guide to the Empire State*) as one limited to persons whose lives have been saved by a parachute jump. It was organized in 1920 by Leslie L. Irving and George Waite of the Irving Air Chute Company [of Buffalo]. Membership, according to this entry, is scattered over "practically every country on the globe." The name was suggested by the "gentle descent of the caterpillar on its silken thread."

Robert W. Christ

« PRIZES IN CIGARETTE PACKAGES (5:186 *et al.*). According to an article in the *Collector's Guide* (October/December, 1939), cigarette cards originated in the United States in 1884 (not in 1886, as stated at AN&Q 5:125).

L. S. T.

« "RUPTURED DUCK" (5:87). Two other names for the same (discharge) emblem are: "homing pigeon" and "screaming eagle" (*Newsweek*, March 18, 1946, p. 34).

N. B.

The Index to Volume 5 will be absorbed by the Five-year Cumulative Index to AN&Q, which is to be published in the late spring and will be furnished with all subscriptions current in March, 1946.

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# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## Notes

### *Brief Notes on the Megiddos and their Founder*

**I**MPERVIOUSNESS, simplicity, and self-assured calm are scarcely the distinguishing characteristics of Urban Life in America: 1946. Yet on Thurston Road in Rochester, New York, in a region that was once a part of the town of Gates, there still flourishes a small religious group known as the Megiddo sect, founded more than sixty years ago in the Middle West. For over forty years they have lived their own lives while the city has grown up around them. In a sense they have merged into the life of the city itself, for the lane on which they occupy most of the houses is open at both ends; but they maintain their own church, day school, and community center and operate a truck patch—and in general frown upon the ways of the outside world. They do not propose to win over large numbers, but those few who do come within their sphere of influence must enter by a slow and solid process of education, not by quick emotional conversion. They have

no radios and see no motion pictures, although they point out that both *might* have been made instruments for good. They do, however, have their own musical organizations and stage their own dramatic productions. The women of the sect dress in becomingly quaint clothing. The young men are perhaps best known for their adherence to the principle of conscientious objection.

The Megiddos have only recently celebrated their Christmas and New Year [evening to evening, April 2 and 3], coming with the first new moon after the vernal equinox. It is, in general, anything but a boisterous festival. They give useful gifts to the children and present, at the community house, a skit based, frequently, on the biblical allusion to food of the Lord and food of the Devil. The Lord's food—"bread of heaven" and "fruit of the spirit"—is placed on one table and on the other table is the Devil's food, consisting of sweet breads into which gravel has been baked, in order to dramatize the prophecy: "The bread of deceit is sweet to man, but afterwards his mouth will be filled with gravel." About fifty Megiddos came from out of Rochester, at this last Christmas, to help the 175 celebrate.

The Megiddo sect had its beginning in the personal following of Reverend (or "Captain") L. T. Nichols. (The initials were those of his father, Lemuel Truesdale Nichols, but there is every indication that the younger Nichols never used the names themselves.) He was born on October 1, 1844, near Elkhart, Indiana, and grew up in frontier country in northern Wisconsin. He came of pioneer stock, and his parents were poor. His father, who was often ill, went into debt over his small farm; his mother

took in sewing in order to keep the family clothed and fed, and in spite of long hours of work she found time to take an active part in the life of the Methodist church. Young Nichols had three sisters, all of whom survived him, and a younger brother who died in childhood. He himself had no formal education beyond common school, but he was apparently a husky lad and was able to ease the family's difficult finances.

At a very early age Nichols showed a tendency to question the hell-fire preaching to which he had been exposed, and along with this feeling of dissatisfaction he acquired a distaste for the conventional Adam and Eve story, which, said he, suggested that God "must be a chicken, for he has a gizzard instead of a heart." When his little brother died he was baffled by his mother's assurances that the little fellow was in heaven—common sense seemed to tell him that he was in the grave and nowhere else. To combat the ideas that shocked him he resorted to the Bible, and, in fact, made a habit of carrying his Bible to school with him, all of which prompted his schoolmates to nickname him "Elder Nichols." He used to study late at night and taught himself to read Greek and Hebrew in order to approach the Bible in the original. On some occasions he would sit through a revival meeting at the log schoolhouse and at the end of the evening ask permission to speak, backing up his refutation with biblical evidence. It is said that he was such an accomplished speaker by the time he was nineteen that a friend offered him \$2,000 to preach in his church—but Nichols refused to be tempted, and did so, evi-

dently, on the basis of a difference of opinion.

Later in the Civil War—in October, 1864—Nichols was married; and two weeks afterward he was drafted into the army and sent to Madison. He was a conscientious objector, and it is quite possible that it was on the basis of his refusal to bear arms that he became actively identified at this time with the Christadelphians, the sect founded by John Thomas, an English physician, who had set down the doctrines of this group some twenty years earlier, even though the name itself did not come into existence until 1864. (With the Christadelphians, the war-resistance argument is in harmony with their belief that civil and ecclesiastical corruption is now beyond redress—except by supernatural intervention—and therefore they feel no obligation to take part in any attempt at social or political betterment.) Like the Christadelphians, Nichols rejected the idea of immortality of the soul, original sin, and the concepts of hell and heaven, replacing these interpretations with a prophecy of a Second Coming, when the children of the covenant would be raised in their mortal state to face judgment. As a matter of fact, the precise similarities between the Christadelphians and the (later) Megiddos are difficult to set down, largely because the Megiddos have never tended to emphasize them.

Whether, then, as a member of some Christadelphian ecclesia or simply as an independent student of the Bible, Nichols refused to use a gun to kill. He is said to have sent his appeal, finally, direct to President Lincoln and by this means was exempted from combat duty and assigned to service in a base hospi-



tal at Madison; by the end of the war, he was made superintendent of that institution. Over this period he by no means put his religion aside, but even attempted to teach some of the men in his barracks. In the course of the war he met Colonel Robert Ingersoll, an "infidel" who did not share Nichols' reverence for the Bible. Many years later Nichols wrote:

He [Ingersoll] tried to get me to throw away the Bible because the teachings of the world—which he supposed to be the Bible—were out of harmony with reason.

I said to Col. Ingersoll, "You have the best of me; I know that a God that would create this world, and make it to travel around upon its axis and in its orbit with all of the other planets of heaven, and in such precision that there has never been known one mishap or collision, is the only true God; and if the God of the Bible is not the same God, I will throw it away."

But I did not want to throw it away, so I went to work and studied the Bible in the Hebrew, the Latin and the Greek.

He read not only the writings of Ingersoll, but those of Thomas Paine, Herbert Spencer, and Darwin. And surely he must have consumed most of the literature concerned with the Christadelphian faith. But the clearest fact is this: that he found what he wanted in the Bible. He was certain that the word of God was absolute and inconsistencies and absurdities foreign to it. The supreme promise or hope for mankind that the Bible held, by Nichols' interpretation, was the coming, by divine intervention, of a Kingdom on earth.

Combined with his preaching was

farming, and by working all day and studying most of the night he evolved a set of doctrines and built up a following. Then came a man by the name of Stroud, who professed himself to be a miracle worker, and Nichols' little "flock" was disastrously affected. Not long after this disruption Nichols evidently left Wisconsin and went to Oregon—about 1874. Three years later, in the course of an eight-session public discussion with one Professor Campbell of the State Normal School, he won as a follower Mrs. Maud Hembree, who was one day to succeed him as leader of the Megiddos.

About 1880 Nichols and his followers came to consider themselves as a group apart from the main body of Christadelphians. There is, however, no very clear account of how the change actually came about; it is simply stated that Nichols uncovered the truth which had been buried beneath the pagan accretions of Rome for 1260 years, the truth that there was no salvation save by carrying out the commandments of God, and that salvation comes not at the beginning of the commitment but at "the end of the race." It should be noted, at the same time, that the ethical emphasis of the Christadelphian faith is extremely strong, and the point of departure between the two groups was not a matter of whether or not literal obedience to certain precepts was of primary importance, but rather a matter of a variation in the degree of emphasis attached to each commandment. The Christadelphians, for example, are said to stress such rites as baptism and weekly communion, which the Megiddo church rejects. Nichols' followers, on the other hand, are firm in their belief that many

commandments, picayune to the outsider, must be obeyed. A familiar illustration of this is the Megiddo belief that the true follower of Christ will not marry, although the bonds of existing marriages, to be sure, are not to be dissolved. Less uncommon is their hostility to the fads of fashion, to popular amusements, tobacco, and liquor.

Regardless of the means by which Nichols convinced himself that he had discovered the truth after twelve centuries of darkness, the fact remains that about 1880 he tried to persuade Robert Roberts, a Christadelphian writer and leader, to accept and promulgate his faith; but Roberts turned him down. Nichols contented himself with the conviction that he must step forward alone to champion those views which he himself had discovered. Meantime, while continuing his study with almost fanatical energy, he had not ceased to be a practical farmer (he had also invented several farm-implement devices and had earned some royalties on the patents) and from the proceeds from a bumper crop of Oregon wheat he went east to Illinois and Indiana to visit "interested parties." On the way back home he stopped at San Francisco to buy a small press and some type. And when he returned to Oregon he and his relatives began the printing and distribution of religious leaflets.

In 1883 he came east again and settled in Minnesota, where he remained a farmer but devoted a considerable portion of his time to spreading his ideas not only in his own immediate neighborhood but in surrounding communities. In 1890 he is said to have engaged in a debate with "the infidel" J. F. Jamieson, a follower of Ingersoll.

A year later he went to England and back and in 1897 he repeated the same journey.

It was in 1901 that Nichols came to the conclusion that the group should make a more decisive effort to warn the world of its misdoings. And he proposed that they sell their farms—some in Minnesota, some in Iowa—and establish peripatetic headquarters on a Mississippi steamboat. They built the steamer "Megiddo," a large three-decker, and launched her at Lyons, Iowa, at the Godfrey Marine Ways, on October 24, 1901. Ninety-five embarked. From the fall of 1901 until the winter of 1903/04 they traveled the length of the Mississippi, Ohio, and Cumberland river systems, holding meetings in a big tent on shore, "sounding the midnight cry." Late in 1903 they experienced some danger from floating ice on the Ohio River. This hazard, along with the feeling that they had by that time rather well covered the accessible areas, moved them to sell the boat and set up new headquarters on land, preferably in the East.

In January, 1904, the (Rochester) *Democrat and Chronicle* noted the arrival of seventy-one men, women, and children, who took temporary quarters at 55 East Avenue. Shortly afterward, two possibilities presented themselves: one on Emerson Street near the Bartholomay brewery, and the second at Thurston Road and Sawyer. The second piece of property was a six-acre plot owned by Russell K. Smith, and this they purchased in March of that same year. It has ever since been the national headquarters of the Megiddo sect and it is from here that they have sent out their missionaries (sometimes as many as

thirty) and distributed their literature.

Captain Nichols died of heart trouble on February 28, 1912, in a sanatorium in Battle Creek, Michigan. Mrs. Maud Hembree took over the leadership of the group. In 1913 and 1914 the Megiddos were active mainly in the larger cities and in the region surrounding Rochester; and it was in 1914 that they began the publication of their *Megiddo Message*. It was printed on their own press, became a bimonthly, and is still issued. During this same year a number of the younger men of the group, calling themselves Progressives, spent the summer in rural districts. In 1915 the Megiddos bought a small launch and traveled the Erie Canal and the Finger Lakes. In the spring of 1916 they sold the launch and bought the "Megiddo III," in which they worked the Lake Ontario region. In 1917 mission activities were replaced by "work that the government required." But over the years 1919 to 1923 the "Megiddo III" was again in service and by the end of 1923 all accessible waterways had been traversed. The steamer was therefore replaced, in 1924, by a mission car that accommodated six workers and provided them with complete cooking and sleeping quarters. For five years they carried their evangelism over the states of New York, Ohio, and Pennsylvania, and pitched their tent where they pleased. Yet as early as the middle twenties they were becoming conscious of a decline of interest in this type of religious education. Part of it could be explained in terms of such modern distractions as the radio, but the Megiddos believed that much of this retreat was due to "financial distress in the farming districts, where religion made its last stand."

Before long, they found it "impossible to sell literature at any price." In the very late twenties they disposed of their mission car, and although personal evangelistic work was not completely abandoned, the emphasis was shifted to education through the printed word, in their *Message* and in miscellaneous literature. Response to their publications has been widespread, and comes not only from the United States and Canada but from England, Australia, and New Zealand as well.

Mrs. Hembree was succeeded by Mrs. Ella M. Skeels, sister of the founder, as leader of the group. Following the death of Mrs. Skeels, November 12, 1945, the Reverend Percy J. Thatcher became pastor and head of the sect.

Although the Megiddos are sublimely certain of many of the details of the Second Coming, of the Millennial kingdom to follow, and of the final granting of an earthly immortality to all the faithful, they cautiously avoid setting a specific date for the beginning of this new era; and go no further than to assert that the time of great troubles is clearly here and the Second Coming consequently at hand.

It is obvious enough that the distinguishing features of the Megiddo faith are set in an intellectual and moral arrogance that is today distasteful to the average American. But in all fairness it should be added that in spite of this diffidence, the Megiddos do place a strong working emphasis on the need to put away all anger and make an attractively sincere effort to live out the spirit of the Sermon on the Mount.

Ruth Marsh

[AN&Q is much indebted to Dr. Blake

McKelvey, Assistant City Historian, Rochester, for furnishing excellent material on the Megiddos.—*Eds.*]

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

“AIR-TRAMPS”: former Army and Navy pilots operating their own non-scheduled air-freight services in competition with established commercial air lines.   
 “BEARD” (or “FLUFF”): words misread by a radio actor (e.g., “Eat your children, dinner.”).   
 “CART-WHEELAGON”: cartwheel-shaped building at Andrews Field, Maryland, to serve as new headquarters of the U. S. Continental Air Forces (N. Y. *Herald Tribune*, February 25, 1946).   
 COAST-TO-COAST SLEEPING SERVICE: New York Central’s “Twentieth Century Limited” inaugurated the first New York to Los Angeles sleeping-car service, March 11, 1946.

“DO A GROMYKO” (leave a conference): from the much-publicized refusal of Andrei Gromyko, USSR delegate, to attend meetings of the U. N. Security Council during its April, 1946, discussion of the Iran dispute (N. Y. *Times*, April 11, 1946).   
 “FLYING NURSERY”: United Air Lines plane, flying daily between Los Angeles and San Francisco, specially equipped for the care of infants.   
 “G.T.T.” (“Gone to Texas”): “from 1845 to 1848 . . . synonymous with ‘gone to the devil’” (*Library Journal*, January 16, 1946).   
 “ISMITES”: term coined by Lt. Gen. C. B. Hodges to denote those who

“destructively” criticize the United States Army (Chicago *Tribune*, April 7, 1946).

“PUDDLE JUMPERS” (see also 3:136): military aircraft used as artillery spotters and for short-range communication flights.   
 “ROBBING HOODS”: book-makers on horse racing (N. Y. *Times*, March 4, 1946).   
 “SNIPERSCOPE”: mechanism mounted on a carbine, like a hand movie-camera in appearance and using the infra-red principle, to enable soldiers to see clearly at night; first used against the Japanese in mid-1944 (N. Y. *Times*, April 16, 1946).   
 “SNOOPERSCOPE”: instrument similar to the “sniperscope” (see above), weighing about six pounds and mounted on a special helmet.   
 TOWER CLUB (Philadelphia): club restricted to members not less than six feet in height (N. Y. *Herald Tribune*, February 17, 1946).   
 “UNOTOPIA”: American home of the United Nations (Reuters dispatch to *Christian Science Monitor*).

## Queries

» SHAKESPEARE IN THE AMERICAN CURRICULUM. The study of Shakespeare in American educational institutions is today so firmly established that it is easy to assume that his works were always included in the curriculum. This, however, is far from true. Can readers help me to the following information:

(a) To what American college (university) belongs the honor of first offering a course (of one quarter, one semester, one full year) in Shakespeare? Date? Professor?

(b) To what high school (academy, preparatory school), Date?

(c) What American college, etc., first included one or more of Shakespeare's plays or poems in a course in English literature? Date? Professor?

(d) What high school, etc.? Date?

Perhaps different categories should be set up for (1) the states east of the Appalachians and Alleghenies; (2) the states in the Mississippi Valley; and (3) the Rocky Mountain and Pacific states.

James G. McManaway

[Henry W. Simon's *The Reading of Shakespeare in American Schools and Colleges* (N. Y., 1932) has not been overlooked.—Eds.]

» THE STEERING GEAR OF THE "PEQUOD." I have come across, in Melville's *Moby-Dick*, what appears to be a discrepancy in the description of the steering gear of Captain Ahab's ship, the "Pequod."

In chapter 16 ("The Ship") the apparatus is described (Modern Library Ed., 1926, p. 69) in this way:

Scorning a turnstile wheel at her revered helm, she sported there a tiller; and that tiller was in one mass, curiously carved from the long narrow jaw of his hereditary foe.

In chapter 61 ("Stubb Kills a Whale") the description differs (p. 284):

"Clear away the Boats! Luff!" cried Ahab. And obeying his own order, he dashed the helm down before the helmsman could handle the spokes.

This latter reference to spokes would seem to indicate that the ship was steered by the conventional wheel—in contradiction to the first of the two statements.

Donald E. McGroves

» INITIATION CUSTOMS OF PRINTERS. Rosa Schömer's article on "Buchdrucker," in the *Handwörterbuch des deutschen Aberglaubens*, refers to the retention by German printers of certain initiation ceremonies practiced by medieval guilds. The young printer, for example, who had finished his apprenticeship, was thoroughly soaked by his fellows in a sort of baptismal ceremony known as *Gautschen*. He was then presented with a *Gautschbrief* signed by all the workers in the shop. This entitled each apprentice to a free drink on the new journeyman.

The brief article also mentions the early practices of giving a dramatic performance at the initiation of a journeyman, of outfitting him with a horned cap ("Cornut"), and of subjecting him to various humiliating rituals.

Have printers in England and America ever cultivated similar initiation customs?

L. S. T.

» BOWDLER. I am in immediate need of the answers to the queries below, all of which concern Dr. Thomas Bowdler, expurgator of the "Family" Shakespeare (1818):

(a) Algernon Charles Swinburne is often quoted as saying:

More nauseous or foolish cant was never chattered than that which would deride the memory or depreciate the merits of Bowdler. No man ever did better service to Shakspeare than the man who made it possible to put him into the hands of intelligent and imaginative children.

(For a recent appearance of this ascription see A. M. Reuff's "The Life and Activities of Mr. Thomas Bowdler" in

*Life and Letters Today*, Spring, 1938.) Precisely where did this Swinburne statement originally appear, and in which of his books can it be found?

(b) [Thomas Bowdler, the younger] *Memoirs of the Life of John Bowdler* (1824) states (p. 319) that the preliminary edition of the "Family" Shakespeare (1807)—twenty plays—was edited not by the famous Bowdler but by "one of Mr. Thomas Bowdler's nearest relatives." Maurice J. Quinlan, in his *Victorian Prelude* (1941), suggests (p. 243) that this original expurgator

must have been either John Bowdler, a brother, who was the author of *Reform or Ruin*, or Henrietta, a sister, who had written some essays and verse. Henrietta seems to be the more likely candidate, and possibly the reason for preserving her anonymity was to shield her from any charge of impropriety for having studied the vulgarisms of Shakespeare so thoroughly as to qualify as an expurgator.

Is there any definite information as to which Bowdler edited the first "Family" Shakespeare of 1807?

(c) Was there an edition of the "Family" Shakespeare after 1889?

G. Legman

» AMERICAN AUCTIONS AND AUCTIONEERS. I should like very much to assemble a book on American auctions and auction lore—the patter peculiar to each kind of auction, the best past and present exponents of each variety of auctioneering, etc. I am particularly interested in these categories: the annual dog auction in Virginia, livestock auctions at National Livestock show in Denver, ship auctions, diamond auctions, art auctions,

book auctions, horse and mule auctions in Arkansas and Missouri, real estate auctions (as conducted by Day, for example), tobacco auctions, jam-sessions off Times Square in New York and in Asbury Park, stamp and farm auctions, etc. If possible, I should like some data on slave auctions also.

Don Bloch

» WORD FRACTIONS: FROM WASHINGTON [?] TO GERTRUDE STEIN. In Gertrude Stein's "An Elucidation" (*Portraits and Prayers*. N. Y., 1934, pp. 252 f) one finds this passage:

The sad procession of the unkilld bull. And they stand around.

Two next.

To be next to it.

To be annexed.

To be annexed to it.

We understand that you undertake to overthrow our undertaking.

The source of the last quoted line has not, I believe, been commented upon. The author, to be sure, gives, in the line that follows, what might be taken for a clue: "This is not originally said to frame words this is originally said to underestimate words." I assume that this is a reference to a reasonably common example of schematic writing. In primary and secondary schools in the United States one occasionally finds, on blackboards or in notebooks, this piece of diagrammatic construction:

stand	take	to	taking
<hr/>	<hr/>	<hr/>	<hr/>
I	you	throw	my

Arthur M. Depew's *The Cokesbury Stunt Book* (Nashville, Tenn., 1934, p. 345) continues the sentence in this way

and	stand	me
<hr/>	<hr/>	<hr/>
awe	those	who

(leaving the last two fractions unexplained), and adds that the sentence illustrated is "said to have been written by President Washington." Were these word-fractions popular among eighteenth-century American schoolboys? And what basis is there for the reference to Washington?

William Peery

» A NAME FOR A FORM OF SCHEMATIC WRITING. Can anyone tell me whether a more specific term than "schematic writing" has been applied to codes such as the two given below:

O  
B e D

which, if a gloss is needed, is rendered "little darkey in bed with nothing over him." And

John	Wood	
<hr/>	<hr/>	
Ton	Sam	12 + 14 equals 26
Limberger cheese		

for which the proper rendering is "John Overton sent Sam Underwood some limberger cheese." The *sent*, which may be awkward to derive, is said by one authority to have its origin "in the limberger cheese" (Harbin, E. O. *The Fun Encyclopedia*. N. Y., 1940, p. 23).  
W. P.

» NIGHT SHIFTS. Printers at one time referred to the work period from midnight to 8 o'clock in the morning as the "lobster shift." J. J. Hutton (*Printing*, December, 1940, p. 54) tentatively explains that the term "lobster" was

applied, at the turn of the century, to anyone who was unlucky or who had been treated unfairly. (Printers also used "lobster trick" and "sunrise watch.")

Other trades involving night labor have certainly produced their own nicknames for this particular shift. What are they?

L. S. T.

» INITIATORY CELEBRATIONS. The custom of celebrating the first kill of each new season with a ceremony of some kind is probably followed in nearly all animal-killing occupations as well as in game hunting. In fox-hunting, I believe, the brush of the fox is given to that hunter present at his first kill. And the seal-hunters (or "swilers") of Newfoundland dip the tail of their first whitecoat (young seal) of the year in a glass of rum then drunk as a toast to a successful season.

I would be interested in learning of other ceremonies of this kind—American and foreign.

A. D.

» CAMELLIAS IN AMERICA. North Carolinians from the coastal regions have a legend that the first camellia to reach America was brought, many years ago, to the town of Beaufort, North Carolina, by a sea captain in the China trade as a gift for his bride. Is there any factual basis for this belief?

W. Poole

» "RECORD PLAYER." Some years ago the term *record player*, perhaps influenced by *record changer*, came into being as an alternate for "phonograph," at least in music shops if not in print.

It is not listed in Mencken's *American Language* nor in his *Supplement I*. According to music dealers, however, *record player* is more popular than *phonograph*. And yet advertisement usage over the past few years would, I think, tend to deny this. In *Life* (February 18, 1946, p. 1), on the other hand, a Philco advertisement reads in part:

a striking example is the new single record radio-phonograph with the amazing Automatic Record Player invented by Philco engineers.

I wonder if more is known of the early use of *record player*?

William White

» RALPH RANDOLPH ADAMS AND CURTIS WALTERS: BINDERS. I should like some further references, critical and biographical, to Ralph Randolph Adams and Curtis Walters, bookbinders who were outstanding in their fields (Adams specialized in Viennese inlays and Walters in mosaic bindings). Can your readers cite other sources beyond: Arnold Lethbridge's *The Bookbindings of Ralph Randolph Adams* (N. Y., 1904) and an article in the *American Book Collector* (August-September, 1932, p. 124)?

E. A. Thompson, Jr.

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« "NITWIT" (5:121). Here are four illustrations of *nit* as a slang substitute for *not*; all of them are earlier than the *OED* dates for the same entry:

1896 ". . . I can jolly and have fun and put my arm around her, but when it comes to takin' her by the mit and doin' the straight talk—nit, and again nit." (Ade, George. *Artie*. N. Y., 1906 ed., p. 88.)

1899 I let go with the first barrel, right into the center of the bunch. Nit duck. (Kountz, Wm. J., Jr. *Billy Baxter's Letters*. Hamarville, Pa., c. 1899, p. 5.)

1900 "Your theory might work all right at a city college or even at Berkeley, but on this campus, nit so!" (Field, C. K., and Irwin, W. H., *Stanford Stories*. N. Y., 1900, p. 141.)

1906 "Get married is it?" Yellek burst out one day. "Well, I guess *nit*! . . ." (M'Govern, Chauncey. *Sarjint Larry an' Frinds*. Manila, P. I., 1906.)

I do not offer these as a precise answer to the query, but it is somewhat to the point to know the dates of the "nit" half of the word, particularly in view of the obvious two-syllable rhyme—and the immediate acceptance of pejoratives.

Peter Tamony

« LAWN MOWERS: INVENTION & EARLY USE (5:120). Reginald Beale, writing in 1931 (*The Book of the Lawn*) states that the firm of Messrs. Ransome of Ipswich, England, was the first to manufacture lawn mowers on a commercial scale "some sixty years ago." And, according to tradition, the first machine was tried out on Beale's own lawn at Teddington.

An answer to the second part of Mr. Hamill's question is to be found in the



"Foreword" to James MacDonald's *Lawns, Links, & Sportsfields* (London, 1923). Here R. V. Giffard Woolley, one-time editor of the *London Garden*, explains that the cultivation of modern lawns is a new industry. Prior to 1870 or so, a lawn was made by stripping the turf from a good pasture. Time and the scythe would then be necessary to produce "that fine springy sward." However, the popularity of lawn tennis and the demand for bowling greens and golf links during and after the seventies made it necessary to speed up old-fashioned techniques. Woolley calls James MacDonald not only a leader in this movement but "the first Englishman to devote the whole of his energies to the cultivation of lawn grasses and the production of beautiful greensward."

MacDonald, in his chapter on "mowing," states that the scythe was capable of keeping turf in good condition only if used with much skill and "concentration of energy." In a section dealing with the mid-nineteenth century, he describes what he calls an "exhilarating" early-morning sight:

a band of mowers swinging their scythes in unison as they cut the grass on the lawns whilst it was yet wet with dew.

The general acceptance of the lawn mower after the seventies, however, caused a revolution in both the treatment and condition of lawns.

A. R. E.

« THE BANJO (6:8). It would seem that the banjo has more than once been a trouble-maker, for historians, and the uncertainties are not all confined to

matters of origins or first appearance in the Western World.

In the early eighties, Joel Chandler Harris wrote an article for the *Critic* on plantation music and the banjo; and in it he said that he had heard Negroes play the quills, the fiddle, the fife, the flute and even the tin trumpet—but never, he said, had he seen a "banjo, or a tambourine or a pair of bones" in the hands of plantation Negroes. His observation was based on firsthand evidence going back to the early sixties in Georgia, but the Negroes to which he referred were very often natives of surrounding states. He was most familiar with Negro customs on river plantations, where, because of the accessibility of canebrakes, the quill—made of reeds tied with waxed twine—was likely to be the favorite instrument.

Almost immediately after the publication of the article, Indignant Readers began to question Harris' statement on the banjo, and the *Critic*, as well as a number of New York dailies, found itself guilty of pushing Harris into a rather unpleasant defensive. While the battle was at its height, George Washington Cable, it appears, offered some evidence to show that Louisiana Negroes were familiar with the banjo during the period in question, but much later this was somewhat modified. The fact remains that a precise and authoritative statement as to when the banjo did make its way into the South failed to come to light—in spite of the breadth of the controversy.

An account of this episode and correspondence bearing on it can be found in Julia Collier Harris' *The Life and Letters of Joel Chandler Harris* (Boston, 1918).

D. A.

« OPERATIONS VARIOUS (6:8). The war's influence is obvious enough in the tendency to refer to an expedition or maneuver or project as "Operation Blank." The word *operation*, as well as the use of the inverted form, seems on the way to becoming a permanent speech figure. Several illustrations of it have already been cited in the Thumbtack. Here are five more: "Operation Dixie" (trade-union term for pending organizational drive in the South); "Operation Annie" (psychological warfare project of the Twelfth Army Group during the war's last five months; underground broadcasts were made from an old house in the Luxembourg forest); "Operation Crossroads" (Army-Navy term for the projected atom-bomb tests at Bikini Atoll); "Operation Eskimo" and "Operation Polar Bear" (two tactical exercises carried out by Canadian forces; the first, under conditions of dry cold, in the northern prairies of Saskatchewan, and the second in an area of wet cold, in the heavy snow of the mountains of British Columbia).

P. L.

« "G. WASHINGTON" FLOUR [*s.v.* "G. WASHINGTON' WHEAT" (6:8)]. Paul Leland Haworth's *George Washington, Country Gentleman* (Indianapolis, c. 1925, p. 98) reviews this accomplishment—however, it was not Washington's wheat but his flour that found so profitable a West India market—and suggests that the account is probably more legendary than factual. This source notes that J. M. Toner makes a point of the fact that Virginia law in Washington's day provided for the inspection of all flour before it was exported.

In Halstead L. Ritter's *Washington as a Business Man* (N. Y., c. 1931, pp. 81-82) the same tradition is cited—but unquestioned. This report states, moreover, that Washington's mills were turning out, at that time, three grades of flour and the product that passed without inspection at West India ports was advertised as "Superfine."

L. O.

« FOURTH ESTATE ABOARD AMERICAN SHIPS (5:124 *et al.*). The first contingent of Anglo-American war brides, arriving in New York aboard the "Argentina" issued (according to the *New York Times*, February 5, 1946) their own daily paper, *Wives Whispers*.

F. E.

« LONG AMERICAN HIKES (6:12 *et al.*). The late John H. Finley was a walker of no mean repute. Two of his best known expeditions were his walk from Dan to Beersheba and his night walk from Elizabeth, New Jersey, to Princeton. These are cited in Charles Coleman Stoddard's *Shanks' Mare* (N. Y., c. 1924), wherein are described a number of epoch-making tours, including the wanderings of John Muir and the cold-weather tramp of Alexander Wilson, the ornithologist, from Niagara Falls to Philadelphia almost a century and a half ago.

I myself have done my walking in cities. I have walked Paris from end to end in every direction a number of times.

Julian Street

« "PIC EARS" (Beer), Etc. [*s.v.* "English Slang, Old and New" (6:7)]. I rather think that a part of what was, at

the last reference, called "English slang" is more precisely Cockney lingo. I know of "Rosy Lea" (tea) and "Old Johanna" (piano), and I believe that the use of these terms is confined to the East End of London. I first heard them from Londoners in the British Army.

*Reginald Gaimster*

« "DHULALI TAP" [*s.v.* "English Slang, Old and New" (6:7)]. A much commoner form is "doolally tap." Eric Partridge, in his *Dictionary of Slang* (London, 1938), gives the correct derivation. Neither the asylum nor the town is mythical. Deolali is eight miles from Nasik City, northeast of Bombay. A large British camp there has made the place well-known even to Americans.

*J. C. W.*

« BEARD STYLES: HOW MANY? (5:169). The beard in America has had mysterious rises and falls, according to Stewart H. Holbrook's "Are They Coming Back?" (*Esquire*, September, 1940). The Pilgrim Fathers were bearded, and their descendants remained so until late in the seventeenth century. Then came a beardless period, dating from the early 1700's through the Revolution. With few exceptions the smooth-shaven man continued to flourish until about 1861, when America went hairy on a national scale.

Several of the most popular styles of this period were: "burnside whiskers," developed by General Ambrose E. Burnside; the "goatee," worn by the American farmer and highly conspicuous in the cartoons of Uncle Sam, who had been beardless before the sixties; "Galways" (sometimes called "chin-cur-

tains") at various lengths by the illustrious Peter Cooper; and the "wreath beard," belonging to Horace Greeley. The "Imperial" of Napoleon III was widely copied in this country, and popularized by William F. Cody (Buffalo Bill). It was adopted in the South, especially among "Kentucky colonels" after the Civil War. The hirsute finery of the "Dundrearys," the "Vandykes," and "mutton chops" all contributed to this Golden Age of American whiskers.

*A. S.*

« HISTORY OF SUBJECT INDEXES, ETC. (4:94 *et al.*). James Howell's *Proedri-Basilike: a Discourse Concerning the Precedency of Kings* (London, 1664) ends with the following genial note:

The Bookseller to the Reader. The Reason why ther is no Table or Index added herunto, is, That evry Page in this Work is so full of signal Remarks, that were they couchd in an Index, it wold make a Volume as big as the Book, and so make the Postern Gate to bear no proportion with the Building. S. Speed.

*J. C. W.*

« COMMUTERS' CLUB CARS (6:15 *et al.*). An earlier reference (*AN&Q* 3:79) to "The Dude"—running between Boston and Woods Hole—suggests that it began to operate about 1895. Actually, however, "The Dude" was a train chartered in 1884 by a group of wealthy commuters—Beebes, Fays, Milnots, Emmons, etc.—summering along the Old Colony line between Falmouth and Boston. It was named "The Dude" by Harry Meyers of North Easton, its first conductor; and as soon as its mile-a-minute speed became common knowl-

edge it became "The Flying Dude." It left Woods Hole at 7:40 a.m. and was due in Boston at 9:25; on the return it left Boston at 3:10 p.m. and arrived at Woods Hole at 4:50. All stops were at passengers' request, and the first on the out-of-Boston run was Tempest Knob, just below Wareham, a region of wealthy families. Only subscribers (or their guests, on presentation of a signed card) could board the train. Regular passengers were Richard Olney, President Cleveland's Secretary of State; John Parkinson, State Street banker; and the Forbes family of Naushon Island.

In the summer of 1914 the "train club" guaranteed the company a minimum income of \$22,185.00 for the season, June 5 to October 5. A newspaper story published early that summer stated that passengers

will pay the regular local fares, trip rates, excursion or commutation fares obtained on the general service, and will have the privilege of transportation of family supplies, at their own risk, in packages not exceeding 60 pounds. Baggage, dogs, and other articles are to be handled in accordance with the regular tariff.

"The Dude" carried two parlor cars ("Naushon" and "Mayflower" later replaced by "King Philip" and "Cottage City") and a combination baggage-smoker. The first locomotive assigned to it was a Foxboro No. 100. "The Dude's" original train crew included Conductor Harry Meyers, Engineer James Davis, Fireman Edward Proud, Baggage-master Wyman Lincoln, and Brakeman Walter Pierce.

A Fairhaven (Boston to Fairhaven)

"Dude" was added in 1892; and four years later this was consolidated with the Woods Hole "Dude." "The Flying Dude" made its last run on October 2, 1916.

Eva March Tappan's verses about the Indian names of Falmouth ("We drove the Indians out of the land, But a dire revenge these red men planned . . .") have been many times quoted, but the last two lines are commonly omitted—

Would you walk on sands where such  
names abound,  
Take a ride on the Flying Dude.

S. A. Boyer

« CONTEMPORARY DUELS (5:10). It is possible that cowboys may have been the last Americans to settle questions of honor by means of the duel. I find a reference in William O. Stevens' *Pistols at Ten Paces* (Boston, 1940, p. 269) to the "cowboy duel . . . a cross between a regular duel and a street brawl"—instances of which are to be found well into the twentieth century.

Here is something of the circumstances of this form of personal encounter: If a cowboy's honor was impugned, he announced publicly that he would shoot his detractor on sight. His intended victim was, of course, quickly informed, and when the two met on the street, the shooting began, movie-wise, while the spectators ducked for safety. Stevens cited (but without precise reference) the example of a Texan who was killed in one of these affairs as late as 1917. The affray was termed "a duel" by the townspeople, "and of course that made it all right."

T. S.

The background of the cover is white with several thick, black diagonal lines running from the top-left towards the bottom-right. A solid black rectangular box is positioned in the upper-middle section of the cover, containing the title and subtitle in white text.

# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

JUNE, 1946

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## Notes

*Sassafras and Swinglontow: or,  
Pinkster Was a Holiday*

THE SEVENTH Sunday after Easter—this year, June 9—has, for centuries, been observed as a Church holiday. By whatever name—Whitsunday, Pentecost, or *Pfingsten*—its religious origins are remote; and its Old World interpretations have been broadly documented. But the history of its survival in North American culture is less adequately recorded.

Two points are fairly well established: that it came with the early Dutch settlers, and that the commonly accepted term for it in the eighteenth century was "Pinkster" [variously, "Pinckster," "Pingster," "Pinxter"]. It is possible, moreover, that "Pinkster" was a recognizable expression here as early as the middle of the seventeenth century: Alice Morse Earle's *Colonial Days in Old New York* (N. Y., 1909) states (p. 195) that one of the selections in a "book of Dutch sermons written by Adrian Fischer and printed in 1667" is devoted to the descent of the Holy

Ghost on the Apostles on "Pinckster" Day. (I have been unable to trace this particular volume, but I do find a record of a two-volume edition of the works of Hadrian Vischerus published in Amsterdam in 1696.) There is, of course, no want of casual reference to early-eighteenth- and even late-seventeenth-century Pinkster customs; but most of these summary comments appear in the writings of nineteenth-century historians, certain of whom were quite content, evidently, to ignore the fact that something belonging to the Dutch *and* to New York did not necessarily take on its familiar form the very moment the Dutch fur traders, in 1612, began their explorations of Manhattan Island.

On the other hand, the reason for this vagueness, this refusal to be "pinned down," is quite apparent: precise and systematic references to its early history are noticeably absent, for social historians, two centuries ago, were highly arbitrary in their choice of material, and if they saw fit to skip over the commonplace things, they did so.

Equally incomplete is the record of Pinkster's influence. To some degree, presumably, it made its way into virtually every section of the country that became, in time, predominantly Dutch or German. For the purposes of this Note, however, I prefer to consider Pinkster only in those places where it could be said to have enjoyed a stronghold—the New York City and Albany areas.

By the very structure of eighteenth-century society in these two urban regions—where a family of even moderate means was likely to keep as many as five or six slaves—Pinkster was actively and spiritedly taken over into Negro

folkways. This is not to say that the Dutch gave it up—rather, that the Negroes succeeded in making a very practicable adaptation. The Dutch, naturally, kept the “regular” holidays—Christmas, Easter, Whitsunday, etc.—and the Negroes, after giving faithful service, were granted the day (or, as with Pinkster, the three days) immediately following. Traditionally, of course, Whitsuntide extends through the middle of the week; and this in itself may constitute sufficient explanation for the length of the Negro holiday. It is barely possible, too, that the importance attached to Pinkster was in some way tied to the popularity of Election Day in Puritan New England, where Church festivals were frowned upon and the observance of Whitsunday was thought to have “superstition writ on its forehead” (Earle, *ante*). Forrest Morgan’s *Connecticut* (Hartford, 1904) suggests that the “liberality of the democratic government of the Commonwealth” may have been responsible for the rise of what became a very pleasant custom among the Negroes there.

Sometime in the 1750’s, and possibly earlier, the Negroes—about 3,500 strong—took over the practice of electing their own governor, chosen primarily for his superior physical strength; and he, along with a lieutenant-governor, had complete authority over all matters within the slave government. The occasion was a thoroughly joyous one with processions, singing, feasting, etc., all of which reads much like some of the reports of lively Pinkster merrymaking. This Negro election took place, evidently, a day after the regular white election, which in itself was anything but a mild affair (preliminary marches,

election sermon, church “sings” and the cutting of the “three-risings” election cake). The Negro incumbent was apparently eligible for re-election until failing health or old age warned him against candidacy. An African named Quosh, according to Morgan, held office for several years; and so too did one Juba Weston, whose son Wilson was one of the last Negroes so elected (and remained in office until within a few years of the Civil War). The Negro governor, Morgan notes, was elected in the morning, and in the afternoon came the formalities of his induction. The governor himself rode on horseback at the head of the procession and was flanked by a bodyguard of men ominously armed and in fantastic costume. There was always much clowning, and at the end of the march everybody flocked into a large tavern where the governor was duly sworn in; finally came a dinner and a dance that lasted until noon of the next day.

Whether the Negro election of New England influenced Negro Pinkster or the other way about is, obviously, a difficult point, for the earliest dates of both formalities are not too well established. Yet it seems probable that the two customs crossed each other at some point: (1) There are obvious parallels between the New England celebration (above) and the Albany Pinkster frolics (below); (2) both Pinkster and “lection” were slave holidays coming in the wake of official observances; (3) both fell at approximately the same time of year—Election Day was the second Thursday in May and Pinkster usually fell within that same month.

In fact the whole matter of season—or, more precisely, what it brought forth



in the way of farm produce, wild flowers, fish, fowl, etc.—was all-important, so far as the Negro's Pinkster was concerned. For a holiday without a little pocket money was a contradiction in terms; and the Negroes went to no small trouble to gather in a good stock of sasafra, swinglingtow [coarse flax], eels, and berries before setting out for the Pinkster "grounds." Long Island Negroes, bound for New York City, carried baskets of fish, clams and oysters as well as the roots, etc., mentioned above; and Jersey Negroes, with large quantities of buttermilk ("white wine"), could feel almost certain of having more buyers than they could satisfy. The "Upper Hudson" market—built in the early 1780's—was, to be sure, known in the trade as "Buttermilk Market" and was supplied by Dutch farmers from Haverstraw, Hackensack, Bergen and Communipaw; it might even be said to have "made" a good share of the Pinkster traditions in New York City.

For according to Thomas F. De Voe's *The Market Book* (N. Y., 1862), it was at Buttermilk Market, on the west side of the island, and Catharine Market, fronting on the East River, that the Negroes put in much of their leave (the holiday, it should be remembered, continued roughly from Monday through Wednesday). The precise center of activity was, admittedly, that area which afterward became City Hall Park; but peripheral events were equally, if not more, inviting, and the markets were in themselves social institutions, if you like (the job of buying was not only functional but pleasant and leisurely).

De Voe—who was himself both historian and butcher, and therefore en-

joyed the advantages of being literally surrounded by his own raw materials—believed that the first public Negro dancing took place in the Catharine Market. When the Negro's self-conveyed wares (and money) began to thin out, he would place himself under hire of some "joking butcher" and would then "engage in a jig or a break-down" (also referred to as "shake-down," but in any case it was a rather strenuous and fetching dance routine). Some of the Negroes, with this prospect in mind, used to bring with them their own "board" or "shingle," a broad piece about five or six feet long and endowed with a particular kind of spring. During the performance it was held down at both ends by two of the party. And they provided their own "music" or "time" by means of the noise of the heel and the beating of the hands on the sides of their legs. A dancer's success was measured by the volume of the cheers and the size of the collection in the hat. It is not exactly clear as to whether the rhythm-making mentioned above is precisely what Gabriel Furman had in mind when he said in his *Antiquities of Long Island* (N. Y., 1875) that "to ridicule whistling it is called 'Negro Pinckster Music.'" Furman's comment is then followed by this insertion:

With hurried step and nodding knee  
The Negroes keep their jubilee  
While Cuffee, with protruding lip  
Bravuras to the darky's skip.

[whistles]

It seems likely, from one section of De Voe's account, that this variety of Negro dancing was introduced by Long Island Negroes, who over a considerable

period were "up head" in this art. The Jersey Negroes were evidently the next group to master these odd routines; and a little later the "city Negroes" succeeded in earning a reputation above either of the rival companies. If this pattern of influence or accomplishment has been correctly set down, it suggests a point that is worth making—i.e., that Pinkster provided a direct, approachable means for the exchange of not only manners but ideas and attitudes. Some kind of reciprocating process might have caught on through the same channels, but the length of the holiday, its dedication to self-enjoyment, etc., made for a set of far more favorable circumstances. To revert to the illustration above, while the Jersey Negroes were learning a dance mannerism from the Long Island Negroes, the Long Islanders were no doubt putting new tricks into their own pockets as well.

A good portion of reliable detail unlike De Voe's can be found in James Fenimore Cooper's *Satanstoe* (N. Y., 1845), in the section devoted to Pinkster in New York City. Here, too, one finds the remark that the festival is "always kept with more vivacity at Albany than in New York." The reasons are not self-evident. By some accounts, Albany's slave population enjoyed a rather sheltered existence; but by others, including Joel Munsell's *Annals* (Albany, 1850-59), the Negroes were actually much feared by their masters, and such precautionary measures as a twilight curfew, a restriction of the size of the crowd in which they could travel, and a rigid understanding that they have no access to certain tools and implements were in force. This approach, naturally, only encouraged what would today be

called race hysteria. By 1811, in this kind of social tension, Pinkster, to the Negroes, had become an occasion for emotional release. The approach of that year's frolic moved the Common Council (on April 28) to pass a law prohibiting the setting up of any

tent, booth, or stall within the limits of this city, for the purpose of vending any spirituous liquors, beer, mead or cider or any kind of meat, fish, cakes or fruit, on the days commonly called pinkster . . .

All persons, moreover, were forbidden to collect in numbers for the purpose of gambling or dancing or any other amusements; nor were they "with or without any kind of music" allowed to parade. Penalty for breach of this regulation was "ten dollars or confinement in jail" (Munsell, *ante*, Vol. 5, p. 29).

An article in *Harper's Monthly* (February, 1881, p. 525) devotes itself to the happier aspects of early Dutch life in Albany ("Glimpse of an Old Dutch Town"). In a portion dealing with Pinkster and the Negroes it recounts the long reign of "Charley of Pinkster Hill," known also as "King of the Blacks." Charley was reputedly born in the Guinea Gulf and as a boy became the slave of a Dutch merchant from Wovenhoeck. As ruler he wore the costume of a British brigadier, with full broadcloth wide-flap coat (scarlet) and a three-corner hat set off with gold-lace trimmings. The finery was all but lost on the spectators, for Charley and his followers were usually covered with Pinkster blooms (in that region, wild azalea or swamp apple [also honeysuckle?]). The paraders assembled at Charley's house at 82 State Street and proceeded to Bleecker Hill. The last

Negro march of grandeur, according to the article above, took place in 1822, which might seem to indicate that the Common Council laws of 1811 had been either wholly ineffective or hastily withdrawn. A safer surmise would be merely that the Negro zest for Pinkster frolics in Albany was on the wane in the 1820's.

This, however, does not mean that the holiday as a whole has been in the discard for a century and a quarter. A certain kind of freedom of the day, presumably Monday, was commonly granted to Negroes—whether semi-free or in bondage—up to the time of the Civil War. There are countless references to Pinkster in its rather perfunctory nineteenth-century existence. Theodore Roosevelt's *New York* (London, 1891) mentions it in passing as a "Dutch festival of universal observance . . . especially the negroes' day . . . on the Common . . ."; a short account of Long Island (Jacqueline Overton's *Long Island's Story*. Garden City, 1929) calls it simply a "great day for the colored population . . ."; and Mary L. Booth's *History of the City of New York* (N. Y., 1860) labeled "Pinxter" a holiday that was "utterly forgotten."

Inevitably, Pinkster began to lose its hold on Negroes over that period when the cry for emancipation was becoming louder and louder. By 1856, when the German population in New York City was mounting, Pinkster had become identified with an annual athletic festival held—that year on May 12—at Harlem, under the direction of the "Social Turn-Verein," or Turners, an organization of about five hundred. Parade, gymnastics and "lager bier" ("in booths . . . in tents . . . in wagons

. . . on stands . . . in casks . . . and in jugs . . .") were the essentials of the day. *Frank Leslie's Illustrated Newspaper* (May 24, 1856) reported the event (p. 382) and added that, in all justice, in spite of the high tide in soft drinks, the crowd was "peaceful, orderly, quiet, [and] good-tempered."

Alice Morse Earle's account of the Dutch (*ante*) records a drive, about 1885 in the month of May, through "Flatlands and New Lots," a region that with its *schnapps* and "soft wafels" had at one time been the model of Pinkster hospitality. The writer met, on her return journey, a group of young men driving in wagons and stopping at the door of each farmhouse; in their arms they carried huge bunches of dogwood branches in blossom. She tried to discover whether a wedding or festival was in progress, and was told that they were on no special mission—it was just "an old Dutch custom to make visits that week." Not even those who were taking part in it, she lamented, knew anything about the early "why" of this likable old tradition.

Even as late as 1935 and 1936 certain German groups in Erie and Niagara counties (N. Y.) were still keeping the Pinkster traditions alive. They, according to Dr. William N. Fenton, of the Bureau of American Ethnology, invited the Indians on Tonawanda and Tuscarora reservations; but the Senecas, in turn, did not actually keep the custom, in the larger sense of the word (although they did seize upon the holiday as a good moment for getting away with a jug of hard cider!).

And finally, the descendants of old Dutch families along the Hudson—where the wild azalea has always been

a "pinxter" to many—prefer to regard this tradition as one that is still here in sentiment if not in history.

E. A. A.

[For help in assembling material, *AN&Q* is grateful to: Preston A. Barba, Louis C. Jones, J. A. Rogers, Rev. Edgar F. Romig, Clifford K. Shipton, and Carter G. Woodson.]

## The Thumbtack

*[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]*

BANK OF ENGLAND JARGON: "case" (office); "tally of sol" (receipt); "tally of pro" (payments) (N. Y. *Times*, May 2, 1946). *✓ ✓ ✓* "BROADWAY SQUAD": New York City detective detail assigned to keeping known gamblers and racketeers out of the Times Square district; abolished April 8, 1946, after a ten-year existence (N. Y. *Herald Tribune*, April 9, 1946).

CARLSBAD CAVERNS' FIRST WHITE EXPLORER: James L. (Tim) White, who, guided by a swarm of bats, first entered the Caverns in 1901; died April 28, 1946 (AP dispatch, April 29, 1946). *✓ ✓ ✓* "CHICAGO SUR SEINE": self-chosen nickname for Paris; inspired by its current crime wave. *✓ ✓ ✓* "FLYING DUSTPAN": device for dropping bombs in a concentric rather than a linear detonation pattern. *✓ ✓ ✓* "GINKIE": in artists' jargon, a comic strip, book, or sequence; especially one accentuating horror characters and terrifying situations (pronounced with hard g).

"KITCHENETTE CREAMERIES": term inspired by early 1946 butter shortage;

city dwellers were making home-churned butter from light and heavy cream at a cost of about \$1.50 a pound (AP dispatch, April 26, 1946). *✓ ✓ ✓* "LEBENSBOHN": Nazi system of "part-time wives." *✓ ✓ ✓* "MAYOR'S EYE": New York City Department of Investigation (N. Y. *Times*, April 25, 1946). *✓ ✓ ✓* "MOLES": New York organization of tunnel and heavy construction workers (N. Y. *Herald Tribune*, May 5, 1946). *✓ ✓ ✓* "MOBY DICK": new rocket motor alleged to be one-third more powerful than the German V-2 (UP dispatch, May 1, 1946).

"POISON MARKET": Government designation for Dutch "black market" (*Time*, May 13, 1946). *✓ ✓ ✓* "SHORAN": radar system, developed during World War II, to be used in remapping operations. *✓ ✓ ✓* "SKUNK BOB": current American female fad of dyeing a shock of hair gray. *✓ ✓ ✓* "TINY TIM": twelve-foot rocket-driven projectile, held by U. S. Army to be the most powerful missile in existence. *✓ ✓ ✓* "WAC CORPORAL": American-developed rocket bomb, similar, except in size, to German V-2 (N. Y. *Herald Tribune*, May 11, 1946).

## Queries

» MONTH-DAY SEQUENCE IN DATES. In England, on the Continent, and in the Army (U. S.), dates are written in the order of day, month, and year (e.g., 22 July 1942). It is said that the American form (e.g., July 22, 1942) had its start in Benjamin Franklin's print shop, where an apprentice was unable to set dates properly.

I would like to know if there is any basis for the story. It seems to belong in a class with the yarn on the popularity of Isaiah Thomas' almanacs. By this tale, the great Worcester printer was annoyed, one day, by a printer's devil who could not determine which weather forecast he was to enter beside the date "July 10." Thomas told him to put down anything he liked. The lad set up "Snow, hail, and rain." According to the legend, it did snow, hail, and rain on that day. And Thomas, thereby, earned an enviable reputation for issuing authoritative almanacs.

*Typophilus*

» "CHIFF CHARK AND BOTTLE WASHER." Old Salem logs occasionally hold this listing: "Chiff chark and bottle washer." ("Chiff chark" is, I understand, a name for a variety of Russian wine glass.) I wonder if "chief cook and bottle washer" is a derivative of this expression.

*Augustus P. Loring, Jr.*

[The *OED* cites "head-cook and bottle washer"; the *DAE* lists a "chief cook . . ." going back to 1844 only.]

» MOCK LEGISLATION. Under the heading "Christmas Legislation," the *Banner* of Salisbury, North Carolina, January 5, 1859, quoted from the "*N. C. Standard*" an account of the merriment in the State Senate during the Christmas season, 1858. The harmless nonsense included the proposal of a lot of mock legislation, such as a law to invoke witchcraft penalties against female citizens who by means of hooped skirts or cosmetics had seduced certain males into matrimony; and an amendment was of-

fered to include men who wore wigs, etc. These jests, of course, did not become law. But I note that the legislators, in one instance, "agreed to" a resolution to allow the committee on hoops power to send for persons and papers.

Is it not quite possible that some of the absurd laws that are constantly and traditionally cited but never actually found in statute books may be no more than imperfectly recalled allusions to just this sort of holiday-season merriment?

*T. O. M.*

» NOTHING-A-YEAR MEN. We are anxious to have some information on famous American men who have served, or are still serving, their country without compensation. A full list should cover, presumably, United States Presidents, Supreme Court justices, and such contemporary figures as LaGuardia and Lehman, who have returned their full salaries to the Government.

The large public and research libraries to which we have sent this inquiry do not have the material in their files.

*Catherine M. Harkness*

» "HUBBA." Syracuse University undergraduates would define "hubba" as "approval of an individual female form." Less frequently among this same student group, the word is used in the verb form, meaning "to hurry."

Is there evidence to show that this word is related to *hubbaboo* which, according to the *OED*, is of sixteenth century Irish origin and is used to describe a "confused crying or yelling"?

*Lester Grosvenor Wells*

» **STRAW HAT DAY.** It is common practice in many (particularly urban) regions of the United States for men to change overnight from winter felt headwear to straw hats. Presumably this would take place with the first sure sign of summer, and the date might vary, therefore, with the length of the spring.

In New York, I am told, the custom centers around the Stock Exchange and Memorial Day is the traditional moment.

Is anything known of the early history of this custom? and what are some of the "rules of the game" in other parts of the country?

R. T.

» **"ADAM'S OFF OX."** The phrase "Adam's off ox" is evidently only a variation on the less picturesque expression "off ox" (as in "awkward as an off ox"). However, I should like to know in what part of the United States it is used—as well as when and where it first appeared in print.

L. Q.

» **SATURDAY NIGHT BATH.** Gags about the "Saturday night bath" were so widespread some time ago—on and off the vaudeville stage—that one seems justified in asking whether there was more behind the phrase (or convention) than a comedian would lead us to believe. When did the joke become stock in trade? Were the large families of the nineteenth century a factor? What about the introduction of the bathtub as an influence?

A. R. George

» **"JINX" THEATERS IN NEW YORK.** When Bert McCord wrote of the suc-

cess of "Call Me Mister," the all-GI revue playing at the National Theater in New York City (N. Y. *Herald Tribune*, April 25, 1946), he commented:

The National, while it has had a liberal share of turkeys, does not appear at any time to have firmly established itself as a jinx house.

Are those New York theaters that do enjoy the unenviable reputation of being "jinx" houses easily or freely identified?

L. S. T.

» **PERFECT PROOFREADING.** Accounts of thwarted attempts to achieve complete freedom from typographical error crop up from time to time in printing circles. One such tale is recorded in *Frank Leslie's Illustrated Newspaper* (April 25, 1857). In an unnamed Glasgow publishing house the proofs of a certain book were read by six experienced proofreaders and then posted in the University hall for two weeks, along with an announcement of a reward of £50 to anyone who should detect an error. When the work was finally issued, several "new" errors were immediately spotted—one in the first line of the first page.

Can your readers refer me to other anecdotes—perhaps more authentic—of the kind?

F. West

» **"COLONISTS' TRAINS" IN THE UNITED STATES.** I recently noticed a reference, in a Canadian railway timetable, to "colonists' trains"—equipped, apparently, with bunks, for it is stipulated that "passengers provide their own bedding." I understand that similar trains were

used some time ago in the United States, but I am unable to discover the names of the operating companies, the years over which the system was in use, etc. Where is such information to be found?

C. M. P.

» "No, No, PAULINE." What is the origin of the expression "No, no, Pauline," which has recently become popular again in the Middle West? Does it stem from the period just after World War I when Pearl White was starring in the motion-picture serial "The Perils of Pauline"?

C. G. D.

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« LAWN MOWERS: INVENTION AND EARLY USE (6:28 *et al.*). I have not been able to find the precise date of the invention of the lawn mower. But an examination of back volumes of the *London Gardeners' Chronicle* has yielded two significant points: (1) that the first use of the device goes back at least to the early 1840's; and (2) that by all indications the machine was invented in England. (My search, incidentally, covered only those items caught in the *Chronicle's* index—it is likely that other details could be turned up in page-by-page checking.)

The first mention is a brief editorial note in the March 5, 1842, issue:

A mowing-machine costs from £7 to £9, according to its size; it can only

be used in dry weather, and when grass is very short. Where a lawn is to be kept extremely short, this machine is more effectual than a scythe, and it has also the merit of not requiring any dexterity in using it. We, however, prefer a scythe in the hands of a good mower.

Two months later (May 5, p. 316) the *Chronicle* printed a much more interesting communication—from W. F. Lindsay Carnegie, of Kimblethmont, Arbroath, who contended that the lawn mower is "nothing more than an application to the cutting of grass of an invention long in use for the shearing of velvet." One Mr. Budding, he added, held the patent on the machine—but for England only, and it was this fact which allowed the correspondent to hire a "very ingenious mechanic in my neighborhood (Mr. Shanks, of Arbroath)" to construct a mower for him. Of this first machine, Carnegie wrote:

His success was complete, and I have had the experience of a whole season to test it. My lawn (consisting of nearly 2½ acres) was cut weekly, all last year, by one man, aided by a small pony, in a style not to be surpassed, if equalled, by the best scythesman. The breadth commanded was 27 in., and about eight hours were expended in going over the whole. Two men could draw the machine easily; but finding the horse's feet, when working (as answers best in dry weather), left no permanent mark on the grass, I preferred the latter; it is guided by leading reins. During the season no repairs of any kind were required; and I do not think that even sharpening will be necessary until after several years' repetition of similar work.

Carnegie then made further improvements, giving the machine more weight so that it might act as a roller, and increasing the cutting width of the blades to 42 inches. The new machine cut the two-and-one-half-acre lawn (man and pony power) in two and one-half hours. Carnegie added:

... the execution, particularly when there is a good sward, leaves nothing to be desired. When the ground is much fogged, a surface is produced very similar to velvet.

The cost of his first machine was £18; the second, £20.

In spite of the optimism of this report, the *Chronicle* commented on the mower a year later (June 24, 1843, p. 433) with no great enthusiasm:

This instrument is well known to us, and we do not think it comparable with a good mower. Its principal use is where men cannot mow neatly, or when the weather is so dry that the edge of the scythe will not bite. It cannot be employed in wet weather. Stones break its knife-edges; and it is troublesome. In very small places, where there is no regular gardener, it is most useful.

None of these defects, however, had come to the surface in an advertisement run in the June 17 issue (which ad, incidentally, for "Budding's Patent Grass-mowing Machine," bears out the information at the last [AN&Q] reference in its statement that J. R. and A. Ransome of Ipswich were the "Wholesale and Retail Agents" to Budding, who was still the patentee).

Further notices appeared over the next three years; and in 1846 (November 21 issue) there is mention of a machine (p. 774) small enough to be han-

dled entirely by manpower, but employing two men. An entry in the April 10, 1847, *Chronicle* gives the 1845 prices: £26, £18, £15, according to size.

By 1859 (April 30 issue) a one-man machine had been perfected. An advertisement of that date in the *Chronicle* carries an illustration of a mower not too unlike those of today. And the (London) *Times* is quoted to this effect: "Doing the work of five or six men—September 20, 1858." According to the claim, the machine would cut wet as well as dry grass. One of the advertisers—new companies had begun the manufacture—stated that more than 2,100 had been sold in the past three years.

In all it would seem that the lawn mower had been invented as early as 1840 and that by 1859, with vast improvements, it had been made into something not too far from the hand-pushed implement of today.

T. Holt

« WAYGOOSE (6:8). There is some evidence—though less specific than one might wish—that the custom of the waygoose was observed by certain American printers as recently as 1913. George A. Stevens, in his *New York Typographical Union No. 6: Study of a Modern Trade Union and its Predecessors* (Albany, 1913), writes (p. 121) of the yearly outing in the country by which London printers celebrate the "wayz-goose" and adds:

... in New York City a like recreation is participated in annually by printers, editors and others in a few establishments.

W. M. S.



« AMERICAN BOOK-BURNINGS (5:137). Harvard Yard was, according to John Eliot's *Biographical Dictionary* (Boston, 1809, s.v., Robert Calef), the scene of a book-burning in the very early eighteenth century. The truth of the story is not completely established, however, for no direct—or contemporary—account of the burning has been found. Samuel Eliot Morison, in his *Harvard College in the Seventeenth Century*, does not rule out the possibility that such a thing could have happened; but if it did, he adds, it was "the unique instance of this nature in Harvard history."

The alleged incident occurred at a time when Increase Mather was president of the College. His own activities in the witchcraft scandals—as well as those of his son, Cotton—had been violently attacked by Robert Calef in his *More Wonders of the Invisible World*, a book that was of necessity published in England (in 1700). It was this book that was ceremoniously burned (if the legend is true) at Increase Mather's request.

Morison's book (*ante*) cites another book-burning belonging to the same period, and for this one the evidence is not wanting. It involves certain writings of Increase Mather himself. A fuller account of this unfortunate occurrence may be found in Frances Manwaring Caulkin's *History of New London, Connecticut* (New London, 1895, pp. 449 ff.) During the religious revival of the eighteenth century—"The Great Awakening" — James Davenport, of Southold, Long Island, described as the "most ardent and renowned enthusiast of this exciting period," was preaching in New London in 1743. On the evening of March 6 (a Sunday) he exhorted his

congregation to destroy their idols, among them certain religious books. So persuasive was his preaching that everyone present went immediately to the town wharf and tossed his books and other prized belongings into a large fire. Among the works burned were writings of Beveridge, Flavel, Increase Mather, Colman, Sewall, and Jonathan Parsons of Lyme.

Some of the books, though badly charred, were rescued by onlookers; and one, a copy of Russell's *Seven Sermons*, was for many years preserved in New London.

T. Browne

« BOWDLER (6:25). Swinburne's lines on Bowdler—quoted in the query—may be found on page 98 of the 1894 (London) edition of his *Studies in Prose and Poetry*.

Jacob Blanck

« "RECORD PLAYER" (6:27). In 1938 the RCA-Victor Manufacturing Company, presumably to promote the sale of phonograph records, cut the price of records in half and developed a device consisting of an electric turntable, a pick-up arm, and a volume-control switch in a compact bakelite case; this could be attached to almost any radio for reproducing records (using the radio amplifying system and loud-speaker). This, then, was the "record player," although RCA-Victor called it a "phonograph attachment."

The same firm, in May, 1938, began the publication of its *Victor Record Review*—articles, record lists, and a question-and-answer column. The July, 1938, issue of this publication contains (in its question column) what I take to

be the first printed appearance of "record player." (The expression is used in a query forwarded by a reader.) Not until four months later, however, did the advertisements carry the new term; and in a full-page spread in the November, 1938, issue one finds "Your Victrola Attachment (Record Player) . . ."

Incidentally, among similar devices placed on the market about the same time and shortly afterward was the Motorola wireless record player, which during the war was adapted to new uses and became the famous "walkie-talkie" hand radio.

Henry W. Yocom

« "JAIL-BAIT" (5:147 *et al.*). Several years ago, when I was hunting around the borders of the Lake Mattamuskeet government reservation, the guide, I recall, referred to the white swans—which were protected by law and carried a \$300 fine for violation—as "jail-bait." In flight they closely resembled the Canadian geese, and the shooting of these was allowable.

W. Easton Louttit, Jr.

« KETTLE-STITCH (5:121). I would suggest that the *kettle-stitch* belonging to the language of bookbinding might well have come from the German word *kettenstich*, meaning "chain-stitch." In a great many books on bookbinding the *kettenstich* is defined as a "chain stitch," or "pickup stitch." I have no precise authority to cite, but in going through a number of early dictionaries this seems to be the nearest definition of the term.

Augustus P. Loring, Jr.

« NIGHT SHIFTS (6:27). Industrial workers, I believe, use the term "graveyard shift" for the midnight-to-morning work period. In Wichita aircraft factories, during World War II, the second shift, from late afternoon to midnight or after, was the "swing shift"—but this, of course, was a highly popularized nickname and no doubt came into use in all parts of the country. I myself have heard only one of the three printers' terms given in the query, and that is "lobster trick"; news telegraphers also use it.

W. B. Thomas

« BIBLIOGRAPHY OF AMERICAN DIARIES (4:112 *et al.*). The bibliography cited at the last reference (at that time in preparation) was published late in 1945 by the University of California Press (Berkeley and Los Angeles) as *American Diaries: An Annotated Bibliography of American Diaries Written Prior to the Year 1861*. William Matthews was the compiler, assisted by Roy Harvey Pearce. The Preface very precisely defines the field covered, the categories excluded (e.g., manuscript diaries), and why. Matthews points out that the titles of diaries, as well as the descriptive literature covering them, too often suffer from a fair amount of "obscurantism." As for working methods, the only satisfactory one he could devise, he says, involved thumbing through hundreds and hundreds of volumes—in fact "every available book that might be suspected of harboring a diary"—trusting to the eye to catch the "characteristic dates and shapes of the diary form." He kept the work from becoming a bulging assortment of miscellaneous documents by adhering closely to his

own definition of a diary, as distinguished from memoirs, orderly books, commonplace books, annals, muster rolls, ships' logs, etc.

Matthews' preliminary guide (and in part a prime mover) was the "invaluable, but somewhat inaccurate" bibliography compiled by Mrs. Harriette M. Forbes, *New England Diaries, 1602-1800* (Topsfield, Mass., 1923).

*American Diaries* is an exceedingly valuable coverage in a field which until now had not had its share of scholarly attention.

B. A.

« JEFFING (6:14 *et al.*). Edmund Wolcott of New York, once head of the Patteson Press and later associated with the Lincoln Engraving and Printing Corporation, is quoted on jeffing in the *American Printer* (August, 1933, p.31). He stated:

One em pica quads were the implements of the game—three of 'em as I recall—and they were set aside and used until all the sharp angles were rounded off. I learned about the game as a cub in Jalden, Colorado, in 1883.

In the September, 1933, issue of the same journal, Wad Parker, manager of the typographic department of American Type Founders Company, wrote that jeffing—"that old-time printers' favorite indoor sport"—was nearly ruined when sans-nick quads were introduced. He explained:

Expert jeffing required five quads, not three . . . Pica quads were considered entirely too large for clever men. Long Primer and Bourgeois bodies were the favorite sizes.

L. S. T.

« CHAIN LETTERS (6:9). These letters were circulated in 1928—how much earlier I cannot say. I was working in New York State at the time, and one of them came to me from Ohio. Each person to whom the letter was sent was asked to make seven copies of it within a specified time. And within seven days he was to enjoy a piece of good fortune.

Margaret H. Hughes

« The *OED* cites the *Daily Chronicle* (July 27, 1906), indicating that one Audrey Griffin of Huntsville, New South Wales, had initiated a chain letter as early as 1896, in order to collect a million used postage stamps.

G. de L.

« A COLONIAL "BRIDES' SHIP" (6:10 *et al.*). The scarcity of women in colonial Virginia noted by your correspondent (6:10) was duplicated to some extent in the Territory of Washington in the late fifties and early sixties, when groups of nubile females were imported—this time from New England.

The ratio of men to women in Washington Territory just before the Civil War was about nine to one, according to Clarence B. Bagley's "The Mercer Immigration: Two Cargoes of Maidens for the Sound Country" (*Oregon Historical Society Quarterly*, Vol. 5, pp. 1-24). Inevitably the problem of increasing the feminine population caused much scattered discussion; and it was soon to be pointedly aired in an editorial by Charles Prosch in his (Steila-coom) *Puget Sound Herald*. Nothing constructive, however, was done until 1861, when Asa S. Mercer moved to the Territory to join his brother, Judge Thomas Mercer, an old and influential

pioneer. Asa Mercer, who in 1862 became the first president of the Territorial University, raised a fund from private donations to bring a number of young women from Boston, ostensibly to serve as teachers, seamstresses, and the like. Upon his arrival in Massachusetts, he placed his proposition before the public, and a large group of girls, orphaned by the Civil War, eagerly signed up. However, only eleven kept their courage to the end and set sail from New York in March, 1864, crossing the Isthmus of Panama en route. They were heartily welcomed in the Territory; and most of the eleven were married and had children.

Mercer himself was rewarded by election to the upper house of the Territorial legislature, where he served until 1865. Then once more he set out for Boston, planning to return this time with three hundred Civil War orphans. Unfortunately, he struck repeated difficulties on this trip—largely of a financial nature—and he was also attacked by the Eastern press, wherein it was suggested that his mission was of a questionable moral nature. However, on January 6, 1866, he again put out from New York, this time with two hundred girls, making the entire trip by boat (rounding the Cape). These were as heartily received, in the Territory, as the first contingent had been.

Mercer himself did not fare so well. To push through his venture he had used funds that had been entrusted to him for other purposes; and the friends involved had unwittingly been plunged into severe financial losses. Public opinion in the Territory was inclined to question the influx of so large a number of women; the second scheme was ac-

cused of having too mercenary a motive; and, to make the point even stronger, the account reproduces the text of a contract by which Mercer—for \$300—agreed to bring "suitable wives, of good moral character and reputation, from the East to Seattle."

T. Francis

« DOUBLES (5:128 *et al.*). Col. Edmund W. Starling, retired chief of the White House Secret Service force, probably qualifies as a good example of a presidential double. One of the illustrations in his recent memoirs, *Starling of the White House* (N. Y., 1946), shows him dressed in the manner of George Washington. The caption reads:

Starling rehearsed for the role of each President he served, ready to take his place in an automobile or on a platform if danger developed—ready, in fact, to give his life for his boss.

At fancy dress balls, however, he preferred to impersonate Washington "who was in no danger of being assassinated."

R. Paige

« BOOKS BOUND IN HUMAN SKIN (5:192 *et al.*). Gutierrez' *Practicarum quaestionum* . . . was purchased, I find, by Harvard Law Library, whose director, Mr. Arthur C. Pulling, writes that he is unable to discover any basis for the truth of the statement that the binding is the skin of John Wright. The note at the back of the book, he continues, "apparently is a fake. It is written in an eighteenth-century hand instead of a seventeenth-century as it states."

L. S. T.

The background of the cover is white with several parallel diagonal black lines running from the top-left towards the bottom-right. A solid black rectangular box is positioned in the upper-middle section of the cover.

# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

JULY, 1946

VOLUME VI

NUMBER 4

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## Notes

*Walt Whitman and  
"January Searle"*

IN EARLY March, 1860, Walt Whitman left Brooklyn for Boston—for a stay of several months—in order to supervise the printing of the third edition of his *Leaves of Grass*, brought out by the firm of Thayer & Eldridge. While there he kept a notebook in which he recorded his impressions of the city—its physical aspects, people he saw on the street, etc. (It is quite likely that Whitman, following his usual method, worked up the jottings in this little green-covered notebook and turned them into a newspaper article; but if so, the article remains unidentified.)

Scattered through this same slight record, however, are the names and addresses of people he met in the course of his visit. One of these entries—"Geo. S. Phillips / office N. Y. Illustrated News, N. Y. City"—is significant. For it was through Phillips that Whitman, who was at that moment bent on shaking his American public out of a drowse of indifference, was to see the *Leaves* favor-

ably—even extravagantly—reviewed. Whitman was, of course, cultivating the friendship of newspaper men (many of whom, naturally, he knew by virtue of his own connection with the press). At any rate, the list of his journalistic acquaintances is a long one, and includes, to mention but a few, the names of William Cullen Bryant, John and William Swinton, Henry Clapp, Ada Clare, Fitz-James O'Brien, Frank Wood, George Arnold, and Charles Godfrey Leland.

George Searle Phillips, whose name does not, as far as I know, appear in any of the Whitman biographies, took over editorial responsibility with the *New-York Illustrated News* early in 1860, when the weekly was yet only a few months old. He was a close friend (and biographer) of Ebenezer Elliott, the Corn Law Rhymers; the author of a thin book of pastoral scenes called *The Country Sketch Book* (London, 1851) and *Leaves from Sherwood Forest* (London, 1850); and a contributor to the British press. He wrote over the signature "January Searle." Before transferring to the *News* he had worked for a time in Boston as a general editor, and it was here that Whitman met him. Although there seems to be no record of Whitman's expressed gratitude for Phillips' professional friendliness, it seems probable that the two men kept in touch with each other over a period of several years. In a notebook that Whitman began about 1868 Phillips' name turns up again; the entry is dated January, 1869, and Phillips was then working in the editorial office of the *New York Sun*.

The relationship between the two men in 1860 was a fruitful one, as far as Whitman was concerned, at least.

Phillips—almost immediately upon his arrival in New York—did a column for the *Illustrated News* ("Gossip on Books," May 5), in which he generously puffed the forthcoming "redoubtable poems of Walt Whitman—a new and enlarged edition of the 'Leaves of Grass,'" which made, he continued,

so much astonishment in literary and other circles, when it was first flung pell-mell at the heads of the reading public some eight years ago. [Note inaccuracy—the first edition appeared in 1855, second in 1856.] We shall have something to say about it when it comes to us in due time and season of publication.

This preliminary blast of praise was followed, a few lines later, by a "warning" to the poet's readers that "strange as his speech is—wild, rude and barbaric as they will find it at first—. . . there is the genuine stuff in this man. . . ." Phillips continued, in what sounds much like the Whitman idiom (indeed, Whitman may have supplied some of the material for this notice):

his sentences resound with the primordial music of nature, and are in harmony with the mountains and seas and with the songs of the morning stars. Captious, flippant and foolish people, who are also smart and brilliant, affect already, and will continue to affect, to despise these poems, and adjudge them to the trunk maker. But they are not to be disposed of thus. The "Court as of Angels," who, according to Emerson, make up the final verdict about every book, will dispose of it in quite another and far different manner.

After expressing his appreciation of the profound truths and moral vistas in the book, without endorsing the phraseology

or sentiments of particular passages, Phillips speaks of it as

the first true voice which has been spoken of America—its physical and moral portraiture—by an American. The genius of this continent and of this wonderful civilization speaks through his pen; and his sentences will one day become the Mosaics of the literature, and be woven into the common speech of the people, of America.

And then came a remark that illustrates the degree of awareness with which Whitman's followers analyzed the habits and influence of the opposition:

We know all this is treason at present in the estimation of poodles and the snobs of literature and of society—but Whitman can afford to wait for the judgment of the "Court as of Angels" . . .

The promise of further comment, that had been written into the earlier portion of this notice, was not forgotten. And on May 26, 1860, the *New-York Illustrated News* printed a highly laudatory review of *Leaves of Grass*. (This eloquent defense was reprinted in the *Saturday Press* and is given in *A Child's Reminiscence*.) Yet as if this were not enough to keep the book before the public, the same paper issued on June 2, 1860, a biographical piece (p. 60) on Whitman, and with it Emerson's masterly letter of endorsement. (Moreover, the front page of this issue carries a portrait of Whitman, from a photograph by Messrs. Black & Batchelder, Boston.

Whitman, in this account, is described as a printer who

by force of his own native genius, has risen from the case to become one of



the great lights and leaders of literature—a poet whose broad and vigorous power and uncommon felicity of illustration is acknowledged wherever the English language is spoken.

The superlatives in the piece may be accounted for by one of two factors (or possibly both): It is conceivable that George S. Phillips had become a loyal and devoted friend of the poet; or, it may have been that Whitman, as on other occasions, had acted as his own ingenious press agent. In any case, the writer ran away with himself a little when he said that the new edition had had a "success" that "has already been great, and must be enormous."

Less than a month later the *New-York Illustrated News* (June 16, 1860) printed another notice, again dwelling on the immensity of the success but moving over shortly onto another angle. *Leaves of Grass*, it says

is a queer book—a mixture of the filings of angels and devils, as old Mirabeau said of his son, the giant of the Revolution—and it sells well; all the better because it is a queer book.

Charles I. Glicksberg  
Brooklyn College

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"ABLE DAY": the day of the Bikini atom bomb test, June 30, 1946. † † †

"ARCH SEWING": bookbinding term coined by Peter Franck (*A Lost Link in the Technique of Bookbinding and How*

*I Found It*. Gaylordsville, Conn., 1941) to describe a method of sewing used by Theodoricus Speibruch, seventeenth-century Basel binder; the thread is wound round the raised cord not once per signature as in ordinary sewing, but two or three times, according to the thickness of the section.

"CATCH" BABIES: old-fashioned granny-midwives in the South "catch" (i.e., deliver) their patients' babies (Marie Campbell's *Folks Do Get Born*). † † †  
"DISTAFF DERBY": the Kentucky Oaks horse race, for three-year-old fillies. † † †  
DOLLAR SIGN'S FIRST BOOK APPEARANCE: in Chauncey Lee's *The American Accountant* . . . Lansingburgh, 1797.

"EDGARS": a new set of prizes for the best work of the year in the mystery-story field has been announced by Mystery Writers of America, Inc. "Edgars" have gone to eleven writers and film and radio producers of mystery stories. The "Edgars" are not statuettes like the "Oscars" for film awards nor like the "Gertrudes" for million-copy-selling Pocket Books, but special editions of *The Portable Poe*, bound in red leather and contributed for the purpose by Viking Press.

"GILDA": the fourth atomic bomb, named after a film in which Rita Hayworth appeared in Kwajalein motion-picture theaters. † † †  
"JERSEY FEVER": fictitious ailment suffered by those New Yorkers who failed financially after trying to settle in New Jersey in the 1820's (from Mary Terrill's autograph letter to her brother and sister, Joseph and Phoebe Mills, 1829).

"QUEEN DAY": practice test, June 24, 1946, for the Bikini bombing. † † †

"SIZZ-WEEDERS": agricultural flame-throwers designed to eradicate weeds.

“SPAM CAN”: U. S. Marine term for the “handie-talkie,” a smaller version of the “walkie-talkie” (N.Y. Times *Magazine*, June 30, 1946).  
 “THEATERITIS”: coined by General Marshall to describe difficulties caused by Allied theater commanders because of their insistent demands upon Joint Chiefs of Staff for additional men and supplies (Walter Lippmann in N. Y. *Herald Tribune*, May 18, 1946).

the etymology of the phrase “like a giant refreshed”? Rather obviously, the mythological giant Antaeus, whose strength increased whenever he touched the ground, is the basis of the figure; yet the quotation books do not enter it. However, I have come across it a number of times, and always without quotes. It can be found in Stevenson’s *The Wrong Box* and in Mark Twain’s *Roughing It*.

Peter D. Vroom

## Querías

» REBEL YELL. What is the original Rebel Yell? and what has been written of its history?

Borealis

» ODD METHODS OF STORING OR PRESERVING BOOKS. It is said that the book-stack in the Convent of Souriani, in Abyssinia, was nothing but an arrangement of wooden pegs driven into the walls of the building; and onto these pegs, the books, enclosed in cases and tied with leather thongs, were hung—by means of straps. It has been suggested that this method was utilitarian, lengthening the physical life of the books. Or, it may have been an expression of the librarian’s own individuality—John Boys, Dean of Canterbury (1622), had, for example, a preference for shelving his books backward, i.e., with the fore edges outward.

What are some of the other odd methods of storing and preserving books?

E. A. T.

» “LIKE A GIANT REFRESHED.” Can one of your readers supply something on

» CANOVA’S STATUE OF WASHINGTON. It is stated in Earl Shinn’s *Art Treasures of America* (Philadelphia, 188?, Vol. 2, p. 22) and in the guidebooks that Canova’s statue of Washington, brought from Italy to Raleigh, North Carolina, in 1821, was the first piece of sculpture commissioned by a public body in the New World and executed by an Old World (Italian) artist.

The date is so far advanced that the assertion seems questionable. Is it not possible that New England legislatures had commissioned European sculptors to commemorate the outstanding figures of the Revolution or was New England self-sufficient in this respect?

S. Francis

» FOLKLORE OF CALIFORNIA WINES. The legends and literature of European winegrowers and vintners is extensive and it would seem probable that a stock of folklore would have grown up around the same industry in California. A cursory examination, however, has yielded very little material. What are some of the sources of information of this kind?

J. F.

» INJUN SIGN. What is the meaning and origin of the phrase "to hang the Injun sign" [on someone]?

S. L.

[References in parentheses are to volume and page of original query and of related answers.]

## Answers

» CURIOUSLY BOUND BOOK OF HOURS. I would like to know the name of the purchaser and present location of an illuminated manuscript bound in human skin and sold at auction in 1937.

A description of the manuscript, taken from *Selections from the Libraries of the Late Alfred Bull, Chicago, and C. S. Greene, Vincennes, Public Auction . . . April 28th and 29th . . .* (Chicago Book and Art Auctions, Inc., 1937) reads:

Illuminated Manuscript. Book of Hours. 75 leaves beautifully lettered on vellum. With 10 full page and 12 small capitals in gold leaf and colors and hundreds of small capitals in red and blue. Northern Italy, 15th century. 3 3/16" x 4 5/16", bound in black human skin with delicate border corner ornaments, backstrip in dentelles tooled in gilt by Ringer . . .

According to a manuscript note in the Library of Congress copy of this catalogue, this anthropodermic binding sold for \$65.00.

L. S. T.

» COLLEGE BOOK FIRES. The graduating class of the Peace Junior College (for women), Raleigh, North Carolina, observes the custom of tossing its textbooks into a bonfire at the end of the school year. Does this practice exist in other American institutions of higher learning?

Pyrotechnicus

» DOUBLES (6:48 *et al.*). The recent—hazardous and mysterious—escape of the Mufti of Jerusalem involved, so the London newsletter *The Week* reports (June 21, 1946), the use of at least two and possibly three "dummy" Muftis, "sent out of France by various routes." One, by this source,

was almost certainly disguised as a Moslem woman. Another had a beard almost shaved off. The true Mufti—who could not for religious reasons do much about his beard—died it brown.

All of which, *The Week* suggests, lends a footnote to the conflicting tales that came out on the day following the escape. Some reports had stated that he had left in a British plane; others, that he had gone in an American one, etc. Actually, there were Mufti doubles traveling by various routes. The real one, however, went via Marseilles.

George Seldes

« "PIN-UP GIRL" (5:108 *et al.*). In a sense, the pin-up girl might be said to date from the days of World War I. At that time, of course, we were quartered mainly in tents, and pinning photographs to flimsy tent walls was highly unsuccessful, because rain would seep through the pin-holes. Moreover, the practice was against regulations.

At the outset of World War II, when I was anxious to contribute to the entertainment interests of servicemen, I recalled the old enthusiasm for photograph

collections that could not be pinned up. Fort Dix was then being rushed to completion. I offered General Powell some five thousand photographs from my files for distribution. His warm letter of acceptance was the beginning of the Thornton Pin-Up, which soon became a familiar sight in all parts of the world.

Thornton pictures typified not the usual glamorous, show-girl type, but the girl back home, wholesome, sweet and vivacious. Most of the models were young college students and career girls who gladly gave their time for not only the posing but the autographing.

These portraits were furnished without charge to men in uniform—of all ranks—and it may be of interest to add that the favorites were the wholesome beauties, not the exotic.

Walter Thornton

« HANDMADE PAPER (5:163). I have been asked whether the “wove” paper on which Isaiah Thomas, in 1795, printed Charlotte Smith’s small volume, *Elegiac Sonnets and Other Poems*, might have been machine-made, even at that early date. (The book is briefly described on page 95 of my *Papermaking*.) It was most certainly handmade.

True enough, machine-made paper might have been imported into this country before 1817, when the Gilpin machine first went into operation in Pennsylvania; but so far as American methods are concerned, all paper before 1817, as Mr. Elliott stated, was a hand product.

Dard Hunter

« “SOUND AS A DOLLAR” (5:105). If one can accept the fact that there is some tie-up between the two terms

“sound as a dollar” and “sound money,” then A. Barton Hepburn’s *History of Currency in the United States* offers a suggestion.

In the auricular test given to coins, the coin is dropped on a hard surface and its quality gauged by the nature of the resulting ring. The determining factors, as this source points out, have varied over different periods. Yet the principle is old enough and familiar enough to make the term “sound money” meaningful.

H. A. Steeves

« “ADAM’S OFF OX” (6:42). I recorded “Adam’s Off Ox” in *Rural Dialect of Grant County, Indiana, in the 'Nineties* (Washington, D. C., 1942, p. 11), defining it as an “unknown person” and supplying this illustration: “I wouldn’t know him from Adam’s Off Ox.”

W. L. M.

« SATURDAY NIGHT BATH (6:42). There was indeed more behind this phrase than is implied in modern jokes. Men working in grimy factories or on the earthy farm had their only opportunity for a real clean-up at the week end. That accounted also for the former rush at barber shops on Saturday. Moreover, where water supply or heating facilities were short, bathing had to be restricted, and naturally came to be done on the evening preceding the day of rest and the wearing of Sunday-go-to-meeting clothes.

W. L. M.

« LONG AMERICAN HIKES (6:30 *et al.*). John Muir walked from the Lakes to the Gulf, I believe, and Edward Payson Weston, as I remember, walked in

a somewhat competitive spirit. I once hiked along the Massachusetts - New Hampshire border for three days and in the towns along the way the children hailed me with "Hi, Weston, the walker!"

My longest stint, for a day, was 37 miles; and on the day following I did 22. This was on a two-day Fourth of July holiday. I had been taken up to Elk Lake and on the first day walked down to Foley Springs just off the McKenzie highway. Then on the Fourth I came back up on the highway over the mountains. But my hardest—within the same time limit—was 25 miles on snow shoes and with a pack.

*Pedestrian*

« Ezra Cornell, founder of Cornell University, was, in his early manhood, a very ardent walker, and often covered forty miles a day over a considerable period. On one occasion he went on foot from Washington, D. C., to Augusta, Georgia, and managed to maintain his usual daily average over this stretch. In all—taking into account several excursions out from Augusta—the trip ran to a total of 1,500 walking miles.

A. W.

« One might list J. Otis Swift, New York *World-Telegram* columnist, who in 1922 organized the Yosians, a walking club for New Yorkers. At one time he put his followers through twenty-mile paces, but he's now seventy-five and has cut the distances considerably. Swift manages to keep up an almost ceaseless commentary on botanical and geological phenomena along the way.

The Yosians have an over-all membership of some 150,000.

M. F. T.

« LAWN MOWERS (6:43 *et al.*). The velvet lawns of England were cut by special lawn scythes, the blade set at an angle to cut the grass close to the roots. These early scythes were made entirely by the local smiths; later mills were set up for this purpose, but the methods were those of the village blacksmith.

The blades were sharp as razors, and the snead or handle was made of a naturally-bent ash stem to which handles and blade were fixed. Some sneads were of wrought iron, and for harvesting had a caither or cradle fastened on to the snead to catch the corn as it fell. The mower cut a sheaf and laid it gently on the ground to be gathered up and bound by the woman who followed the reaper. I have specimens of these early tools in my collection; they are perfectly balanced, and the sweeping stroke of the scytheman was an easy task. The blade was constantly sharpened with a whetstone, the musical sound of which is part of the lost harmony of the country.

When corn was beaten down by storms, it had to be cut with toothed sickles, as happened one season during the 1914-18 war, and only the old men could do it.

In 1805 mowing machines were patented by Thos. James Plucknett (Patent No. 2877, 23 Aug.). These were horse drawn, and were for rough field work. Later Edward Budding patented a machine (31 Aug. 1830, No. 5990). These machines would cut dry lawns, as scything must be done when the grass is damp, usually in the early mornings when the dew is on it.

In the eighties, young men used and liked the improved lawn mowers of that day, but the old men, whose waist muscles were accustomed to the body swing in scything, could do a much better job with a scythe than with the "new fangled things" and were proud of it.

(Mrs.) A. Parker  
Tickenhill, Bewdley

[From *Notes and Queries*, May 18, 1946, p. 219.]

« SHIVEREE OR CHARIVARI (2:159 *et al.*). Gabriel Furman's ms notes—in the New-York Historical Society—are given over largely to Long Island antiquities, but they do contain brief comments on other regions. Furman (who was writing in the 1820's and 1830's) places "the skimmeldon" [*sic*] a little more precisely than did the account at the last reference. He reports that the Circuit Court at Poughkeepsie tried two men for "riot in a skimmeldon"; each of the accused was sentenced to a month's imprisonment in the county jail.

T. Gold

« GIVING THE KEYS OF THE CITY (4:47 *et al.*). When Andrew Hamilton defended John Peter Zenger in 1735, the city council of New York, as a token of thanks, presented Hamilton with the freedom of the city "in a gold snuff-box with devices" (Booth, M. L., *History of New York*. N. Y., 1860, p. 287).

R. S. T.

« THE BANJO (6:29 *et al.*). There appears to be a real difference of opinion as to the banjo's proper ancestry—largely because of the fact that the in-

strument or instruments from which it may have been developed underwent, in themselves, many changes; and beyond all this, the banjo itself, over a long period, was by no means standard in structure. Recent reference sources review some of the inevitable contradictions in historical detail, and make, at the same time, very little effort to assign dates with any preciseness.

One of the more substantial etymological explanations, however, can be found in Carl Engel's *A Descriptive Catalogue of the Musical Instruments in the South Kensington Museum* . . . (1874). It is there stated that a "harp with seven strings, called *bána*" is listed as an instrument of the Vei Negroes (in Guinea, north of Liberia) by the missionary S. W. Koelle in *Outlines of a Grammar of the Vei Language* . . . (London, 1854). The name *bania* according to this source, is given in Senegambia to a guitar-like instrument, and the word may therefore be identical with the Vei *bána* as well as with *banjo*, which is presumed to be the Senegambian *bania* that came to America with Negro slaves.

Willi Apel's *Harvard Dictionary of Music* (1944) follows this interpretation and adds that the banjo is probably "not an aboriginal African instrument, but a modification of the Arabian or European guitar."

H. W. Schwartz's *The Story of Musical Instruments* (1938) takes a very different view, and calls the banjo a "creation of the American Negro." In the same volume it is stated that Jefferson, writing in 1784, held that the banjo was known to Negroes as the "banger"; up to 1830 (Schwartz) it was called the "bonja."

Philip L. Miller

« COMMUNITY KITCHENS (5:46 *et al.*). The Hutterite colony, near Tabor, South Dakota, maintains a community kitchen. A description of this colony, as of September, 1935, was written by Edith Reeves Solenberger ("Anabaptists in America Today: Two Episodes," *Radcliffe Quarterly*, November, 1936). She mentions the separate buildings for the bakery, tannery, broom shop, carpenter shop, grist mill, blacksmith shop and bee houses; and continues:

A large dining hall with tables and benches of wood is used by everybody with no division as to families. The community kitchen is at one end of the dining hall . . . children under five eat separately, those between five and sixteen at another time or in another room (I was not told which), and those over sixteen by themselves

...

Each woman spends one week out of every twelve in the community kitchen; out of every three weeks she spends one week milking cows and one week washing dishes.

*Ellen Kerney*

« TWO IDENTIFICATIONS (5:89). The author of "Hugh Sutherland's Pansies" was Robert Buchanan (1841-1901). The poem may be found in *Werner's Readings and Recitations* (N. Y., 1890, pp. 82-86).

"Sonnets on the Seasons" was written by Hartley Coleridge. The sequence appears in volume 2 of his *Poems* (London, 1851).

*I. D.*

« PERAMBULATING PRESSES (6:14 *et al.*). A rather complete description of Napoleon III's "Imperial Army Printing-Press," together with an illustration,

can be found in *Harper's Weekly* (July 2, 1859, p. 417). The press went along with the French armies in Italy, printing orders of the day, proclamations, and bulletins.

Equipment — including paper, ink, type, a small hand press, composing sticks, and rollers — was carried in a large cart, drawn by four horses. A foreman and two printers, all three of whom were armed, made up the staff; and these men, it is said, had been trained in such a way that they could work even when the cart was in motion.

*T. L. E.*

« NO DUELLING FOR GOVERNORS (5:122 *et al.*). The Kentucky Constitution, adopted in 1890 and still in force today, contains an anti-duelling clause, applicable to members of the General Assembly, other State officers, and all members of the bar. The section calls for an affirmation, by the person affected, that he has not fought a duel "with deadly weapons" within or without the state, nor sent or accepted a challenge, nor acted as a second.

The *Official Report of the Proceedings and Debates in the Convention* (Frankfort, Ky., 1890) gives verbatim accounts of some of the debates on the subject (pp. 4690-97; 4705-15)—a real revelation of contemporary opinion on duelling.

*J. K.*

« HONEYMOONS AT NIAGARA FALLS (3:127 *et al.*). Edgar W. Martin's excellent *Standard of Living in 1860* (Chicago, 1942) sets a not-until-after date for the period during which newly-weds flocked to the Falls. He states categori-

cally (p. 346) that, while many sight-seers went there in 1860, the Falls were not then regarded as a favorite honey-moon spot.

This would seem to contradict the implications at the last reference.

C. R. Crandall

« SOLDIER AND SAILOR "CLUBS" (6:16 *et al.*). "American Prisoners of War" (or "Pow-Wows") has recently been organized by Paul A. Kovacs as the national organization for American soldiers taken prisoner in World War II by the German armies. The new "club" has a potential membership of 125,000.

M. Meritt

« A fliers' club, which by the very nature of its entrance requirements must be one of the most exclusive societies in the world, was formed in the early summer of 1945. It is the Royal Order of Whale Bangers. The only eligibles are airmen who have mistakenly dropped depth charges on whales, supposing them to be enemy submarines. According to a UP dispatch of July 25, 1946, enough such errors have occurred to justify the existence of a sizable organization.

T. L. E.

« BURYING THE HEART SEPARATELY (5:30 *et al.*). The Egmont Breviary, fifteenth-century breviary and Book of Hours (ms 87, Pierpont Morgan Library), illuminated and written for the use of the Carthusians, points to another example of heart burial. Within its upper cover this pertinent quotation is written in a formalized early-nineteenth-century hand:

Environ le mois d'Octobre trespassa George d'Egmonte Evesque d'Utrecht Abbé de St. Amand, apres avoir magnifiquement gouverne son Evesch l'espace de 25 ans: son coeur fut enterre en l'Eglise cathedral du dit Utrecht et son corps en la dicte Abbaye de St. Amand, avec une pompe funebre presque royal.

The quotation was taken from Jean François Le Petit's *La Grande Chronique Ancienne et Moderne de Hollande, Zélande . . .* (Dordrecht, 1601).

George de Egmont, Bishop of Utrecht from 1534 until 1559, was an owner of this breviary, presumably by bequest, for he was a descendant of Renaud IV, Duke of Gueldres (m. 1423), at whose order and expense the manuscript was executed.

R. B.

« DUMAS AND HISTORICAL DETAIL (3:72 *et al.*). John L. Gerig refers to the source material used by Dumas for the *Count of Monte Cristo* in "Varia" (*Romanic Review*, April-June, 1934, p. 186). According to Jacques Peuchet's *Les Secrets de la Police, de Louis XIV à Louis-Philippe* (Paris, 1934), Gerig states, the French novelist drew heavily on the adventures of a Parisian cobbler, François Picaud, in the years 1807 to 1815. These were revealed by the death-bed confession of Antoine Allut, Picaud's murderer, who died in England in 1828.

Ellen Kerney

« SLAVES FROM MADAGASCAR (2:57 *et al.*). The late-seventeenth-century diary of a young American describes an expedition from New York to Madagascar in search of slaves. The reference ap-



pears in David T. Valentine's *History of the City of New York* (N. Y., 1853, pp. 222-24), under "An Account of a Voyage to Madagascar in the ship 'Prophet Daniel,' Henry Appel commander." The writer of the journal—who is identified only as "afterward mayor of this city"—set out on the voyage as supercargo and agent for several New York merchants.

His record is less concerned with slavery than with a piracy which took place at Fort Dolphin [Fort Dauphin?] a year after he had set sail from New York on July 15, 1698. The goods aboard the "Prophet Daniel," as well as its fittings, were stolen. The "young man" arrived back in New York on May 11, 1700—at the end of a voyage that was evidently a complete loss. The excerpt from his journal ends with an extremely apologetic tone—he wished it to be known that he too had made no personal gain in the general disaster.

T. O. Jordan

« INITIATORY CELEBRATIONS (6:27). A line from a recent advertisement of the National Life Insurance Company of Vermont yields a possible answer. The ad stated that when a Vermont lad "in earlier [Colonial?] days" bagged his first game he became known as a "provider." And thereafter his family would think of him as "grown-up."

P. H.

« LIMERICKS: AUTHORSHIP OF THE "CLASSICS" (5:187 *et al.*). The late William Temple, Archbishop of Canterbury, is said to have gently lampooned Reinhold Niebuhr, the American theologian, with these lines (Niebuhr's address before a student audience

at Swanwick had been much given over to the subject of sin):

At Swanwick, when Niebuhr had  
quit it,  
Said a young man: "At last I have  
hit it.  
Since I cannot do right,  
I must find out tonight  
The best sin to commit—and com-  
mit it."

D. E. Mandell

« FASHION FROM THE RANGE (5:121). As it happens, I have never seen a glove of this description on the range; yet that does not mean that it couldn't have been there. The most popular cowboy gloves I know of, however, have gauntlets with fringes.

J. F. D.

« NO, NO, PAULINE (6:43). Was not the correct phrase "Nay, Nay, Pauline"? I seem to remember hearing it before 1900.

F. W.

« AN AMERICAN EUPHEMISM (1:125 *et al.*). Two examples of "John" variants appear in the undergraduate diary of William Gardiner Hammond, nineteenth-century lawyer and educator, written during his years at Amherst (*Remembrance of Amherst*. N. Y., 1946).

On June 14, 1847, he wrote:

Feeling quite lively after my return, disguised myself, and went down and nailed up all the South College joe-doors!

Four months later (October 28) he speaks of finding the "semi-joe" on fire "surrounded by students apparently not very anxious to put it out."

George F. Whicher, the editor of the volume, explains that the students were continually irritated by the primitive toilet facilities

and it was not unusual for them to force a general renovation by setting the crude structures on fire.

S. Thomas

« HORSES ON THE STAGE (4:140 *et al.*). Although nothing untoward happened when Maria Jeritza rode a bronco on to the stage of the Metropolitan Opera House in "The Girl of the Golden West," the occurrence was sufficiently novel to tickle the sensibilities of the jaded New York audience.

C. B. L.

« GHOST STORIES INVOLVING MARK TWAIN (6:10 *et al.*). An outstanding example of the post-mortem activities of Mark Twain is *Jap Herron*—the "novel written from the ouija board"—published in 1917. The details of how this book took form are given by Emily Grant Hutchings in "The Coming of 'Jap Herron,'" her introduction to the volume. Over a period of several months, Mrs. Hutchings, who, like Mark Twain, was born in Hannibal, Missouri, took down, through the medium of the Ouija board, two short stories and the longer *Jap Herron* (about 230 pages in its published form)—all three ostensibly dictated by the spirit of the humorist. The work was begun in March, 1915, at a meeting of a New York psychical society.

The novel itself is the tale of a drunkard's son who ran away from home after his father's death and his mother's remarriage and found work on a newspaper in a neighboring city. Sub-

sequently, of course, he rises in his profession and becomes a leader of the community. Of the book, the *Nation* said, in a fairly typical review:

A good deal of the detail does "sound like Mark"—as an echo sounds like a voice.

J. B.

« AGELESS AND EDIBLE (4:190 *et al.*). Even though the authenticity of the peas from Tutankhamen's tomb (presumably sprouting even now in Orlando, Florida) is not established, it might be well to note the death of a man intimately connected with that 1923 archaeological discovery. Dr. Alfred Lucas, last principal survivor of the English party that entered the inner chamber of the Egyptian tomb, died December 9, 1945, in Luxor, Egypt. He was a chemist whose task was to treat the relics for preservation after they had been unearthed. He lived to be seventy-nine years old, and had often pointed to his own advanced age as disproof of the ancient curse:

Death shall come on swift wings to him that toucheth the tomb of a Pharaoh.

A. E.

« DRIFT-BOTTLE CLUES (5:188 *et al.*). The practice of sealing messages in bottles and setting them adrift on the Mississippi and the river systems to the east apparently was popular in the late nineteenth century, according to Billy Bryant, veteran show-boat trouper and self-styled "George Cohan of the Rivers." In his very amusing autobiography, *Children of Old Man River* (N. Y., 1936), Bryant mentions finding his "first note in a bottle" that had washed

ashore in a little pile of drift at Gallipoli, West Virginia. It was a scrap of wrapping paper bearing the jingle "Roses are red, violets blue," etc., crudely lettered and signed by a girl who lived on Bull Creek in West Virginia.

Bryant found several such messages, all hopefully carrying name and address, and often requesting the finder to "write me a sweet letter" or to "make a date." In some cases the texts were "to say the least, highly unconventional!" He does not, however, state over how long a period this "fad" lasted.

Ellen Kerney

« CURIO HOUSES (6:16 *et al.*). In the April, 1946, issue of *Coronet* there is a story (p. 52) of "The House of a Thousand Gadgets," by John Maloney. The structure can be found near Bartow, Florida, and represents the work of the owner, Conrad Schuck, and his five sons, over a period of about fourteen years. It is set in the middle of "fantastically planned" grounds and has, among scores of oddities, such things as six-foot-square bathtubs on open-air porches. Visitors pay twenty cents for a look.

On page 81 of the same issue of *Coronet*, Don Hubbard describes "Eerie Haven," a "house of mystery" close to Little Sardine Creek in southern Oregon, a spot "steeped in legend and fanciful history." Gravity has evidently gone amuck in this region, and human as well as inanimate bodies within the house get a pull toward the Magnetic North that nothing seems to overcome. Science, to date, cannot explain this anti-southern leaning.

A chapter headed "The Blithe Eccentrics" in Harnett T. Kane's *Plantation Parade* mentions the Bringier family and "Don" Louis' odd house on Esplanade Avenue, "a hodgepodge of recesses and corners, towers and protuberances." It has countless dead-end stairways, many-level floors, and a roof pond where the Don spent "hours of happy fishing."

Don Bloch

« NEGRO SECTIONS IN SOUTHERN TOWNS (4:191 *et al.*). Mink Slide, a region occupied by some 3,000 Negroes in Columbia, Tennessee, recently came into the news when racial tension broke into a short but tragic riot.

W. E.

« WOMEN IN BATTLE (4:95 *et al.*). The late Arthur E. Bostwick described (*A Life with Men and Books*) a small "military" triumph of his great-grandmother during the Revolution. Her husband, an officer in the Continental Army at Valley Forge, wrote her that his uniform was in an unwearable state and asked her to send him another that was in storage in their Philadelphia house. She put it on and slipped her own dress over it; and in this somewhat bulky outfit passed through the British lines and got to Valley Forge, where she delivered the uniform to her husband.

O. E. E.

« BELL LEGENDS (5:183). The town of Dorchester, Massachusetts, had a curfew in its early days, though unfortunately I have not been able to establish its exact dates. One of the municipal

by-laws, in effect in the early eighteenth century, reads:

Constables are to take up loose people who do not heed the ringing of the nine o'clock bell.

T. J.

« The name of Thomas L. Pfarr, who died on April 16, 1946, in Pittsburgh, is associated with at least one bell tradition. His obituary states that thirty-two years ago, he introduced the practice of tolling the bell in front of the Historical Society building in Pittsburgh on the anniversary of the great Pittsburgh fire of 1845.

[Pfarr, who was Fire Marshal for Allegheny County for thirty-one years prior to his retirement in 1943, is also said to have built the first motorized fire apparatus in the country.]

B. A. R.

« The bell belonging to what was once the Middle Dutch Church on Nassau Street, New York City, has had a very strange history. It was originally presented to the church by Col. Abraham De Peyster, who died in 1728, while the edifice itself was still unfinished. In his will he stated that a bell should be brought from Holland at his expense. And to this end it was made in 1731 in Amsterdam. A number of citizens, so it is said, cast in quantities of silver coin at the fusing of the metal.

In 1776 the church was converted into a riding school for the British dragoons, and the bell was taken down by one of the De Peyster family and put into safe keeping until after the evacuation of the city. It was then returned to its rightful place; but in 1854, when the church was made into a post office,

the bell was removed to the church in Ninth Street near Broadway, where it remained for eleven years, when the building changed hands—and the bell was transferred to the Reformed Dutch Church in Lafayette Place.

Its wanderings from the early eighteenth century until 1860 may be found in Booth's *History of New York* (N.Y., 1860); the facts from that date onward are, presumably, a part of contemporary church records.

R. S. T.

« The bell of the New Mission Presbyterian Church in the resort town of Omena, Michigan, was cast from pennies collected by Indian members of a mission conducted by the same denomination nearly a hundred years ago, according to an account in the *Saturday Evening Post* (March 21, 1942).

E. K.

« MONTH-DAY SEQUENCE ON DATES (6:40). John Milton or his amanuenses used both orders, in English and Latin, as shown by the few original letters which survive. These, of course, antedate Franklin.

T. O. Mabbott

« WORD FRACTIONS (6:26). In gag books published fifty years ago the following double fraction arrangement of an address was often given:

Hill

John

Mass.

It was alleged that a letter so inscribed reached its destination.

W. L. McAtee

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# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

AUGUST, 1946

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NUMBER 5

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## Notes

*The First Real University Press  
in the United States*

WHEN Cornell University admitted its first undergraduates in the fall of 1868 it was to a large extent a product of the cultural theories and educational techniques of two men, Andrew Dickson White, its first president, and Ezra Cornell, its founder. To this same interplay of ideas the Cornell University Press, established within a year after the institution had opened, owed its highly significant life of fifteen years.

It was the first real university press in the United States.

White had been a teacher at Hobart College, and was genuinely appalled at the thin mediocrity of higher education in this country. His reading of Huber and Newman, combined with a number of serious excursions to England and the Continent, had filled him with the idea of founding here in America a true "university," patterned after the larger British and European institutions and incorporating their sounder standards and more mature approaches. An

essential part of this same university, he believed, was the university press, a printing establishment controlled only by the university and designed to provide a publication outlet for scholarly achievements.

The story of how White met Ezra Cornell, self-made telegraph magnate and unstinting benefactor, is standard history. And the constructiveness with which the two men merged their ideas brought about many a "first" in American educational annals. Cornell, remembering the difficulties of his own early years, was eager to make it possible for poor students to support themselves, at least in part, while in school. To that end he was anxious that the University should provide specific means for skilled or unskilled work. As he first saw it, this manual labor was to come from three sources: the farm (300 acres, by which the University hoped to produce a good share of its food); the machine shop; and road construction. Students, moreover, were to receive the "current rates paid elsewhere for like services." These details he outlined with amazing candor in his spirited letter to the *New York Tribune*, August 15, 1868, which provoked scores and scores of new admission requests.

Just when the notion of a print shop entered the plans for the labor-corps experiment is not clear, but it is obvious that Ezra Cornell would have been the last to oppose it, for it was a perfect example of a blend of manual and mental skills. White's attitude toward the Press was, it should be remembered, that of a scholar who saw it as an intellectual organ. And it is interesting to note, in retrospect, that from first to last the Press found its own (small) favor with the

Trustees simply because it was an agency of self-help, not because it was an integral part of the University. The basis on which the Trustees' sentiment rested was strengthened, in a sense, by the fact that in all the self-help program, the Press, in the end, was the only unit which showed real effectiveness.

Over its first two years (or less) the Cornell University Press was housed in Morrill Hall ("South Building"). Had it not been for two major gifts, it might never have become more than an idea. One of these was a steam cylinder press, valued at more than three thousand dollars, run by a small engine in a shed to the north of the hall; and the donor was the then old firm of R. Hoe & Company of New York. The other was four hundred dollars worth of types, given the University by George Bruce's Son & Company, type founders, of New York. Both acquisitions were the result of White's knack for getting individuals and organizations to give generously to an excellent cause. That the Trustees sometimes disapproved of the channels into which the funds were sent was unfortunate and at the same time understandable, for the question of the "greater need" at any given moment is not always easily answerable.

Willard Fiske, Librarian of the University and occupant of a chair in North European languages, was appointed Director of the Press. He was a man of good academic grounding and had, too, been a practicing journalist—as an editor of the *Hartford Courant*. Officially, he did not long remain in charge of the Press, but during the whole of his tenure at Cornell he kept a knowing watch over its affairs.

Among the first buildings to be added to Cornell's campus was that known as Sibley College, the gift of Hiram Sibley, an associate of Ezra Cornell, and opened on June 21, 1871. Two of its first-floor rooms—the right wing of the building—were assigned to the Press. *Scribner's Monthly* (May, 1873) carried a picture of the new quarters—a long, light room with eight windows and two large central pillars. If the illustration was faithful to fact, there were at that time sixteen men on the staff (some of whom, one learns from other sources, were assigned exclusively to book work, others to job work).

For supervision of the day-to-day accomplishments of the plant it was necessary to engage a practical printer. The choice fell on Benjamin Hermon Smith, of Cortland, New York. He is described (*Gazetteer . . . of Cortland County*, 1869) as a "young man of great energy, a thorough mechanic and bred to the printing business . . . a neat and tasty printer . . ." (To be sure, this was a personal blurb, and Smith had paid for the insertion of a rather gaudy advertisement to accompany it; but regardless of that fact he evidently knew his trade well and was appointed Director of the Press at Cornell.) Beyond this, little is known of him. He apparently worked for the *Syracuse Journal* from about 1864 to 1868; and for about two years before coming to Cornell he had his own print shop, first on West Fayette Street, then at 4 Kennedy Street (Syracuse). Between 1873 and 1880, at Cornell, he enjoyed the added title of Instructor in Typography.

The print shop over which Smith assumed control was anything but a



large one, even though two presses had been added to the Hoe, along with other miscellaneous equipment. A stereo-type foundry was set up about this time, and the Press was able to take on printing jobs for outside firms, principally Henry Holt & Company, New York, for whom it did several titles.

It seems almost certain that through the height of its activity the personnel of the print shop—foreman, compositors, pressmen and engineers—were all students. Never, of course, had it been assumed that the Press should become a place where students would learn the printer's trade, but rather a means of providing work for ten or twelve skilled compositors who knew their jobs before arriving on campus. And this it did. Student printers remained at their posts four hours each afternoon, all day on Saturday, and "during the whole available time in vacation." That the products of the shop were a very creditable student achievement may sometimes have been overlooked; but the University Registers for 1869-1870 and for 1870-1871 carry this line: "Printed by the Typographical Section of the University Labor Corps."

There was no stigma whatsoever attached to the self-help aspect of student life; at any rate, the Press workers appeared to live a pleasant and well-rounded existence. The *Cornelian* [sic] for 1870/71 lists the line-up of the University Press baseball team: Whitfield Farnham (capt. & 1 b), Francis (c), Moses (ss) Hampson (2 b), Gridley (3 b), Clark (1 f), Edgerly (c f), Gilbert (r f). A number of these same names turn up in accounts of other sports, and it would seem that hours at the Press, long as they were, did not

deprive the men of their recreation or extra-curricular activity. Farnham (above), who captained the team, was, incidentally, a student in the Engineering School, and is credited with the printing of the 1870/71 *Cornelian*.

Among those individuals who worked directly for the Press during their undergraduate years and retained an association with Cornell over a long period was George Lincoln Burr ('81). Woodford Patterson, former Secretary of Cornell, who knows much about Cornell's early printing ventures, tells me that Burr was the son of Dr. William Josiah Burr, a physician in Newark Valley (N. Y.), who wrote to White and asked him how the youngster might work his way through Cornell. Learn the printer's trade, White advised. Young Burr did just that, at the shop of the Cortland *Standard*, and by the time he was ready for college he was a full-fledged journeyman printer. He worked at the University Press through the best of his first two years (1877-79), at the end of which time he became President White's private secretary and curator and cataloguer of the historical library which White was then gathering. Burr later taught history at Cornell and was curator of that same collection before and after it passed into the University's possession. He compiled the massive catalogue of it, and became White's literary executor.

With the year 1874 the Press began to serve another function. Under the prodding of Willard Fiske, who had championed the need for well-educated journalists here in America, the curriculum for that year included special instruction in journalism. And of this printing was considered an essential

part: the training included typesetting, proofreading, and the making up and working off of forms. The work in typography was under the final supervision of the Director of the Press, and students were to pursue the course so thoroughly as to be able to "take charge of an office and do book and job work by themselves" at the end of it. The reward was a "licentiate in Journalism," to accompany the regular diploma. The course was offered for roughly four years, and yet only one licentiate was actually granted—that to Stephen Perry Sturges ('76), who rowed on one of Cornell's first class crews, before the day of its varsity crew. Journalism requirements were evidently exceptionally "stiff," and the fact that Sturges knew a fair amount about the printer's trade before he entered college may explain his capture of so rare an award.

Financially the Press was never a success, in spite of the very obvious need for it and the fact that its output was considerable. In a listing of the University's expenditures over a number of years in the seventies, the printing office seems to have brought about a real drain on the general funds. By 1880 the finances of the University were under an increased strain. President White, in his *Annual Report* of 1883, stated that during the past year the Press had done a considerable amount of work and had "done it well." But, he added, it "cannot with its present means and accommodations render the service we might easily secure." He believed that given sufficient room, stock, etc., it might become a printing house of importance in the fields of science and literature. It is, he pointed out, "almost the only practical means . . .

of . . . affording self-supporting labor to needy and meritorious students . . ."

Nothing, however, was done. And in 1884 (sometime before June) the University Press was officially discontinued. Nor was any immediate effort made to revive it. In the *Annual Report of the President* (1884/85) White stated (p. 52) that he had had

some communication during the past year with a practical printer of high standing, who is now at the head of a college printing-house, and he is willing to put some of his own capital into the enterprise, provided the University will place in it an equal amount and pay him a satisfactory salary.

White pointed out that the proposal merited the Board's future consideration, but that he himself could not push the point beyond all else at the moment while other major needs were yet unsatisfied. The "practical printer" mentioned is assumed to be B. Hermon Smith, who presumably asked that in making his offer he remain anonymous. It was an attractive proposal; moreover, a mass of good equipment "virtually belonging to the former superintendent of the press" could have been taken over by the University at a reasonable fee. Yet the executive board rejected the whole notion.

Equipment was eventually dispersed. Woodford Patterson says that some of it was sold; and the rest, antiquated and rusted after long storage in the basement of Sibley Hall, could only be junked. The types—the valuable part of the property—along with the cases and possibly some "furniture" were deposited with the firm of Andrus & Church of Ithaca, to be used only in

select work for Cornell. They were so used as late as 1896 in the printing of the three-volume *Catalogue of the Historical Library of Andrew Dickson White*.

One final attempt was made to utilize the University's printing equipment. In June, 1887, the Board of Trustees approved a contract with Walter G. Smith & Company for the rental of part of Sibley basement, the two smaller presses, and power to run them. But Treasurer's reports indicate that at some point the arrangement must have fallen through, for there is no record of income from this source.

In spite of the reverses which the Cornell University Press encountered, and in spite of the relative brevity of its life, it had broken the ground in an unturned field, so far as American colleges and universities are concerned. Second of the kind, in the strict sense of the term—i.e., a press aiming primarily at the diffusion of learning and assuming an integral role within the academic unit—was set up in 1889 at the University of the South (Sewanee, Tennessee). Howard University founded the third. Meantime, of course, an acceptance of the whole notion of university presses had spread much faster than had the establishments themselves; and although one finds, throughout the nineteenth century, imprints reading “. . . at the University Press . . .,” yet none of these came from a university press in the European sense of the term.

So far as Cornell was concerned, its publications carried “outside” imprints from the middle eighties until 1930, when the present Cornell University Press was founded. In 1931, on the death of Professor John H. Comstock,

the University became the owner of the Comstock Publishing Company; and the University Press is still housed with this firm at the Comstock “Chalet” at 124 Roberts Place.

[A check list of Cornell imprints between 1869 and 1884 will go into the September issue of AN&Q.]

W. P.

The Editors of AN&Q are grateful to Woodford Patterson, former Secretary of Cornell University, for much help in assembling material. A further source of information was Robert Frederick Lane's exhaustive *The Place of American University Presses in Publishing* (Chicago, 1939).

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

“BUEN VECINO”: “Good Neighbor” in Latin America: policy first enunciated by President Roosevelt in his inaugural address, March 4, 1933. † † † “CITRONELLA CIRCUIT”: summer theaters; coined by Tallulah Bankhead (N. Y. *Times Magazine*, July 21, 1946). † † † “DEADMAN'S CURVE”: reverse curve at Union Square between 14th and 15th Streets, New York City, on which cable cars could not stop without losing the cable from the grip (Henry Welles Durham, “Sic Transit,” N. Y. *Herald Tribune Weekly Book Review*, July 7, 1946).

“52-20 CLUB”: name given to

World War II veterans claiming their \$20-a-week unemployment pay, guaranteed for the period of one year. *✓ ✓ ✓* **FIRST NEGRO GOVERNOR OF VIRGIN ISLANDS:** Judge William Hastie, nominated and confirmed in May, 1946. *✓ ✓ ✓* **FIRST STATE THEATER IN AMERICA:** Virginia State Theater, Abingdon, Virginia, opened June 4, 1946; an outgrowth of the Barter Theater, established during the Depression; directed by Robert Porterfield, and subsidized by the State of Virginia (*N. Y. Times*, April 28, 1946).

"GOPHER-HOLE": term for foxhole during Civil War (J. W. DeForest, *A Volunteer's Adventures*, New Haven, 1946). *✓ ✓ ✓* "PIANO PLAYER": early derisive name for linotype operator (*Printing Comes to Nebraska*, Lincoln, 1940, p. 44). *✓ ✓ ✓* "POP" CONCERT IN CARNEGIE HALL: played by Philharmonic Symphony Orchestra, May 4, 1946; first such performance in New York City.

"SNEAK-OFF DAY": Labor Day at Coney Island, New York; so-called because youngsters, armed with noise-makers, used to lie in wait for concession workers who were trying to sneak away without paying their rent; such malefactors would be greeted with tremendous racket and yells of "Sneak off, Sneak off!" (*N. Y. Times Magazine*, July 21, 1946). *✓ ✓ ✓* "TEST BAKER": fifth atomic bomb explosion, set off under water at Bikini Atoll, July 25, 1946. *✓ ✓ ✓* "TEST CHARLIE": third atomic bomb test; coming early in 1947; to be conducted in very deep water.

## Queries

» **LAMB'S MULTIPLE PORTRAIT.** Charles Lamb once disclosed the fact that he had sat to an artist-friend for a "whole series of British admirals." Lucio, in the *Manchester Guardian*, makes a point of this in his column of May 9, 1946, and notes that of the pictures themselves nothing seems to have been found.

Lamb was known to have been a man of fine features, and there is little reason to assume that the statement is anything but fact. Yet it seems strange that none of the portraits has been identified, particularly if they appeared, as is believed, as book illustrations. So far I have found not even a reasonable conjecture on this point.

What is the explanation?

D. S. Adams

» **UNLUCKY MARRIAGE MONTHS.** Is there anything in American tradition, either generally or regionally, that discourages marriages over a certain month or season? (Lent, of course, is the obvious illustration, but this is a religious not a folk observance.) In some parts of England it has long been considered unlucky to marry in May, and as a result weddings in that month have, until the beginning of the war, been few.

I should like to know whether this same notion, or a similar one, has ever been common here in the United States.

P. W.

» **MALE AND FEMALE ANIMAL NAMES.** I wonder if it might not be interesting

(and useful) to assemble a full list of the names of the two sexes among animals—i.e., all the pairs for which separate names are known, such as stallion and mare, cock and hen, boar and sow, ram and ewe, etc.

*Alfred E. Hamill*

» "IVAN's —, IVAN's —." Do any of your readers remember a Scottish counting-out rhyme in which the name Ivan appears three times? Supplying dashes for the two words I've forgotten, 't runs: "IVAN's —, IVAN's —, IVAN's oot." I would like to have the missing words and also to know of any printed source for the rhyme.

*H. F.*

» SUICIDES. I would like additions—modern and classical—to the following register of notable suicides:

"MARC ANTONY" (30 B.C.), Titus Pomponius ATTICUS (32 B.C.), Marcus BRUTUS (42 B.C.), Gaius CASSIUS Longinus 42 B.C.), CATO the Younger (46 B.C.), CHARONDAS (6th cent. B.C.), Thomas CHATTERTON (1770), CLEANTHES (3d cent. B.C.), CLEOPATRA (30 B.C.), CODRUS of Athens (ca. 1068 B.C.), Marcus CURTIUS (4th cent. B.C.), Publius DECIUS Mus,<sup>1</sup> DEMOSTHENES (322 B.C.), DIODORUS [Cronus? or of Tyre?], ELEAZAR ben Ja'ir (73 A.D.), EMPEDOCLES (5th cent. B.C.),<sup>2</sup> Stephen FOSTER [?] (1864), Vincent van GOGH (1890), Nikolai GOGOL [?] (1852), HANNIBAL (183 B.C.), ISOCRATES (338 B.C.), JUDAS Iscariot (ca. 29 A.D.), Heinrich von KLEIST (1811), Friedrich Alfred KRUPP (1902), Marcus Annaeus LUCAN (65 A.D.), LUCRECE (? 5th cent. B.C.), Titus LUCRETIUS Carus [?] (55 B.C.), LUDWIG II of

Bavaria (1886), LYCURGUS (9th cent. B.C.), Hector Archibald MACDONLD (1903), Herman MELVILLE [?] (1891), MITHRIDATES the Great (63 B.C.), NERO (68 A.D.), NERVA Cocceius (33 A.D.), Marcus Salvius OTHO (69 A.D.), Gaius PETRONIUS Arbiter (1st cent. A.D.), RAZIS,<sup>3</sup> Jean-Jacques ROUSSEAU [?] (1778), RUDOLF of Habsburg [?] (1889), SAMSON,<sup>4</sup> SARDANAPALUS (ca. 822 B.C.), SAUL (ca. 1025 B.C.), Edward SELLON (1866), Marcus Annaeus SENECA (39 A.D.), SOCRATES (399 B.C.), Peter Ilyich TCHAIKOVSKI [?] (1893), THEMISTOCLES (ca. 460 B.C.), Lucius VETUS (1st cent. A.D.), Otto WEININGER (1903), ZENO the Stoic (3d cent. B.C.).

1. Three of that name: father, son, and grandson, all enacted suicide (340, 295, 279 B.C.).
2. The most flamboyant suicide: said to have leaped into the crater of Mt. Aetna.
3. The most gruesome of all literary suicides.
4. Apparently the originator of *kamikaze*: see *Judg.* 16:30.

*G. Legman*

» "OLD ALBERTO'S DAUGHTER." This is a charming young lady in Poe's poem "To the River . . ." I suspect that Poe was making some allusion here, either literary or historical, although I have met with no suggestion as to the identity of the person. Who then was Papa Alberto? He must of course antedate 1829.

*T. O. Mabbott*

» SIR WILFRED'S SEDAN-CHAIR. An early nineteenth-century book was writ-

ten around a sedan-chair which served as a "time-machine" for visits to the past. It apparently was issued earlier than any of the better-known books of the kind. Can any one supply me with the author, exact title, and date?

H. F.

» A HOG ON ICE. An American correspondent wishes to trace the origin of the saying "as independent as a hog on ice," the meaning of which is "thoroughly and cockily independent," just the reverse of the condition of a hog on ice.

The expression was widely used in the United States seventy-five years ago. It appears in print in 1889 in the *Century Dictionary*, where a connection with "hog" in the game of curling is suggested. (Irish and English origins have also been mentioned.)

The connection with curling does not seem to me satisfactory, since the "hog" is a stone lacking in impetus, and therefore neither independent nor cocky.

Can any reader help?

St. Vincent Troubridge

[From *Notes and Queries*, July 13, 1946, p. 18.]

» CHABERT, MAGICIAN. John Xavier Chabert, a magician, about 1840, used to enter a specially prepared oven, and stay in it while a beefsteak was cooked therein. Poe mentions him in "The 1002d Tale of Scheherazade" (1845)—taking his information, I believe, from Dionysius Lardner's pamphlet, *Course of Lectures* (N. Y., 1842, p. 25). (Poe took other scraps of information from this booklet.) I would like the birth and death dates and other biographical information on Chabert, whose

full name I took from a popular compilation which did not record sources.

T. O. Mabbott

[From *Notes and Queries*, July 13, 1946, p. 18.]

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« "NAY, NAY, PAULINE" (6:61 *et al.*). These illustrations of the use of the phrase—over a considerable period—set an even earlier date to it:

1895 "I pretended I didn't know what was on the paper and that I'd just picked it up from the floor, and he didn't get on what was going on in my mind. 'Nay, nay—Pauline!' If he had, he'd been more disgusted than ever!" (Wood, J. S. *Yale Yarns*. N. Y., 1895, p. 232.)

1896 "I says 'Nay, nay, Pauline, there's some things so good it costs money to see 'em . . .'" (Ade, George. *Arrie*. Chicago, 1896.)

1915 Judge: "How about grabbing a powder before supper, kid?" Silk Hat Harry: "Nay, Nay, Pauline." (Tad's "Silk Hat Harry and the Judge," comic strip; in *San Francisco Call & Post*, December 15, 1915, p. 10.)

1933 Mutuels in New York . . . Nay, nay, Pauline; not in your life-time or mine . . . Books, yes. (E. Phocion Howard's "Around the Map," in *New York Press*, August 23, 1933, p. 8/5.)

Peter Tamony

« WORD FRACTIONS (6:64 *et al.*). These were common in French, especially in the seventeenth century. Two famous ones of a later era are those written by Voltaire and Frederick the Great. According to one account, Frederick invited Voltaire to dine with him at his palace of Sans-Souci. The invitation read:

p	à	6
venez		100

(Venez souper [sous P] à Sans-Souci [100 sous 6])

Voltaire replied: Sire, G a (J'ai grand [g grand] appétit [a petit]).

*Ellen Kerney*

« EUPHEMISTIC CLASSIFICATIONS (5:187 *et al.*). Here are a few that have not been listed at earlier references. The first is from Damon Runyon's syndicated column, "The Brighter Side," May 2, 1945; all the rest are from "More Dignity," an "interesque" feature by Dr. W. E. Farbstain in *Coronet*, August, 1943 (p. 33): "houseman" (bouncer — Roseland Ballroom, New York City); "secretary of communications" (telephone operator); "ice attendant" (ice-man — Middle West); "fountaineer" (soda jerker — Ohio); "city humane officer" (dog catcher — Tulsa); "chirotonsor" (barber — Los Angeles); "mason laborer" (hod carrier — Milwaukee); "city salvager" (ragman — Vichy, France).

*Peter Tamony*

« PIG-RACING (5:191 *et al.*). The United States Patent (No. 2376028, May 15, 1945) taken out by Leo [not "Lee"] F. Buck, of Washington, D. C., on a pig-racing machine, contains in its

specifications no indication that this new and apparently non-popular sport has any long history. However, it would be amusing to discover whether Mr. Buck dreamed up the idea himself or had actually seen pigs raced in the southern states.

Buck describes his invention as "a new and novel type of animal race both interesting and amusing." He claims that it is an improvement over other races in that it requires for its operation only a small space, not too much capital, and an apparatus that can be easily moved from one vacant lot to another.

Razor-back pigs from the South are the contestants. Preferably,

small young pigs are used, as they are lean and fleet, with an alertness for detecting the presence of food and a dormant racing aptitude which may be readily aroused and brought into activity by appealing to their natural gluttonous instinct.

The inventor emphasizes the fact that the kind of animal he intends to race is not at all the ordinary domesticated pig found on farms.

The invention calls for a tractor to take the succulent lure around the track and for two portable wire fences, constructed in sections.

*C. Harris*

« ODD METHODS OF STORING OR PRESERVING BOOKS (6:54). The casing of an Ethiopic manuscript in the collection of the John Pierpont Morgan Library (MS 678) seems to bear out E. A. T.'s account (at the last reference) of the curious bookstack arrangement at the Convent of Souriani in Abyssinia.

The manuscript, a psalter with accretions, was written somewhere in Abyssinia upon vellum by the scribe Walda Argawi, as the colophon states, and probably dates from the eighteenth century.

It was bound in a brown morocco over heavy boards; blind tooled with a Latin cross in the central panel of both covers; and then shortly afterward, apparently, placed into a double case of brown leather with a long leather strap passing through raised and perforated leather strips and completely encircling the outer case. This durable double case was so constructed, it would seem, both for convenience in carrying from place to place and for preservation. It would shelve readily in the Souriani manner. A wooden peg driven into a wall would slip easily under the leather strap and the double case enclosing the manuscript would hang in the way described.

R. B.

« BACK-TO-NATURE HOAXES (2:135). In the early 1820's the Island of Manhattan—even then considered "too much built on"—was to have been sawed off at Kingsbridge, by a far-seeing man named Lozier, whose capacity for misleading some hundreds of workmen (as well as housewives, blacksmiths, burden-bearing hogs, etc.) became the top scandal of the day and has been many times cited. One of the engineering details (which was evidently to go unsolved until the last moment) was whether or not Long Island should be moved—or should the "grand turn" be "made in the Bay"?

Lozier had amazingly good techniques for allowing himself a certain amount of escape leeway, should he run into trouble when the zero-hour came;

he divided his men into two groups and asked one group to report at the forks of Broadway and the Bowery and the other at No. 1, the Bowery, corner of Spring Street. Lozier, of course, never showed up at all. Several of the dupes said that they would "saw *him* off" if ever they got hold of him.

L. A. C.

« COLLEGE BOOK FIRES (6:55). The freshman class at Cornell University, in the late seventies and early eighties, indulged themselves by burning their least-loved textbook at the end of the year. An account of the performance may be found in B. F. Wilcox's *Above Cayuga's Waters* (Ithaca, N. Y., 1917)—a collection of articles and poems which had appeared in the *Era*, Cornell undergraduate publication. The piece, "Anent Bonfires," was written by George Lincoln Burr, class of 1881:

Well do I remember that weird procession, at the end of our freshman year, when at dead of night, the engineers in the van, we cremated on the campus that nightmare of their waking hours, Weisbach's Mechanics.

The custom persisted for at least ten years, for when Burr returned to Cornell from protracted European studies, he found that the engineers had given way to the freshmen as a whole who "now wreaked their vengeance on that all-too-learned algebra concocted for their special needs by Professors Oliver, Wait, and Jones—'Gulliver, Fate, and Groans.'"

W. P.

« At Indiana University some forty years ago, the ostensible reason for a traditional class scrap was "The Burn-



ing of the Book," the sophomores striving to burn and the freshmen to prevent them. The Book, of all things, was the Works of Horace, who, if the students had realized the fact, could well be installed as the patron saint of college boys. For on occasion, if we are informed aright, Horace was wont to "make Rome howl."

W. L. McAtee

« REBEL YELL (6:54). D. C. Beard's *The Outdoor Handy Book* (N. Y., 1923) relates the Confederate cry ["hy-eeee"]—about which your reader asks—to the yell with which the rear guard in the Revolution "swept down on the redcoats." This same source states that it was borrowed from the Indians by the first settlers—and several later paragraphs are given over to the general use of war cries and a listing of French, Irish, and Scottish examples.

Roberta B. Sutton

« JEFFING (6:47 *et al.*). A brief mention of jeffing in a printing shop in Cortland, New York, in 1874, is to be found in George Lincoln Burr's lecture before the New York State School of Printing, October 12, 1927. Burr spoke nostalgically of the

Amenities of a printing-office in those days, the rough fun of many sorts, the "jeffing" for the "comps" when a visiting show had done its printing with us . . .

The reference is taken from Roland H. Bainton's *George Lincoln Burr* (Ithaca, N. Y., 1943).

W. P.

« LAWN MOWERS (6:57 *et al.*). A picture of a lawn mower, described, with no authority cited, however, as "English—A. D. 1830," may be found on page 13 of Benjamin Butterworth's *Growth of Industrial Art* (Washington, D. C., 1892).

Howell J. Henry

« OLD CHURCH-SUPPER RECITATION (2:15 *et al.*). An Editor's Note, appearing in the April 26, 1893, issue of the *Ram's Horn*, a religious weekly, advises its readers to take their own church paper "first, last and all the time"—if they can afford but one religious paper. But, it continues, "if you can afford two, take the *Ram's Horn*. We are satisfied with second table."

G. E. S.

« THE RUSTIC AT THE COLUMBIAN EXPOSITION (3:56). The book about which your reader inquires is no doubt *Around the "Pan" with Uncle Hank: His Trip Through the Pan-American Exposition*, by Thomas Fleming, published by the Nut Shell Publishing Company, New York, 1901.

It treats of the comic adventures, at Buffalo, of Hank Slocum, "a Yankee farmer from 'way daown East.'" I have not yet come across the description of Hank's inability to distinguish between his own room and the elevator; but I note one of the other identifying features mentioned in the query—the frontispiece portrait of President McKinley, which, according to the book itself, is "Drawn in one continuous line by T. Fleming" and is "considered the most unique of its kind in the world." Almost every page carries an illustration of some kind, printed against back-

grounds of off-shade red, blue, green, etc. Through page 70, the letterpress is black; thereafter it may be any color; the description of the assassination of President McKinley, for example, is done largely in red.

The book should not be scarce in the East. I've seen copies lying in bargain bins around San Francisco for a long while. I paid a quarter or less for my own copy—bought it for the colloquialisms that abound in the text, but I've never had time to transcribe them.

Peter Tamony

«JOHN BUCHAN AND ATHEISM (1:117). A variant of Buchan's *bon mot* appeared in the *New York Post* (May 21, 1946) in the "Readers' Forum." Here Sidney Simon is quoted as saying: "A prejudice is a vagrant opinion without visible means of support."

L. E.

«BELL LEGENDS (6:63 *et al.*). Poe's poem, "The Bells," was inspired by the bells of Grace Church, New York.

T. O. Mabbott

«President Truman, in the course of Commencement exercises at Fordham University on May 12, 1946, rang for the first time the Japanese bell from the carrier "Juno," sunk off Saipan. The bell had been presented to the student body by Admiral Chester W. Nimitz, as a memorial to the 216 Fordham men who died in World War II.

A. A.

«When the Union Iron Works at San Francisco turned out, in 1889, the first West-Coast-built modern battleship, the "Charleston," the pattern-makers at the

works "suggested that it would be a pity to use ordinary metal" in the bell being cast for the ship. They proposed that each workman "contribute ten cents in silver to enrich the composition and give a superior ring to it." The full force of men—over a thousand—answered the appeal and a sum of nearly \$150, most of which was in ten-cent pieces, was raised. The coins were then placed in the crucible and "mixed with the other metal of the bell before casting."

The quoted portions above are from a letter sent by B. F. Tracy, Secretary of the Navy, to Congressman William Morrow of California, dated June 17, 1889.

Ruth Teiser

«THE HUNDRED BEST BOOKS (5:187 *et al.*). Asa Don Dickinson, one-time librarian of the University of Pennsylvania, cited fifty-five lists compiled by individuals in his *One Thousand Best Books* (N. Y., 1931). An additional list is represented by Sir J. A. Hammer-ton's *Outline of Great Books* (N. Y., 1942). And the Globe Wernicke Co., of Cincinnati, says that its pamphlet, *The World's Best Books* (c. 1937), was compiled from "a large number of authoritative lists" — including one by Galsworthy.

Buchanan Charles

«The Grolier Club's recent exhibition of "One Hundred Influential American Books, 1640-1900," presents a list that should get into the record, i.e., a qualitative selection with specified bounds. However, it is well to point out that the compilers—Frederick B. Adams Jr., Thomas W. Streeter, and Carroll A.

Wilson—never intended it as a collection of the titles of the *best* books to come out of America over that period; on the contrary, it was inevitable, since the decisive factor was the book's influence, that many of them should be, from the purely literary point of view, very poor or bad books.

B. W. E.

« SYMBOLS OF U. S. POLITICAL PARTIES (5:13 *et al.*). Italians who voted in the combined general election and referendum on Sunday, June 2, 1946, were handed two sheets, on the first of which were listed, by symbols, the parties standing in a particular electoral college. In Rome, it so happened, the list ran to twenty-seven parties (of these not more than six were significant from the point of view of final returns). One of the unimportant entries on this very long list, however, was a device combining the Stars and Stripes and the Italian "tricolour" and was described, in the Manchester *Guardian* account of June 5, as the symbol of that party "which wants Italy to be the forty-fourth state of the United States."

T. T.

« HUBBA (6:41). The *English Dialect Dictionary* (Vol. 3, p. 263) defines *hubba* as a "cry given to warn fishermen of the approach of pilchards." (*Pilchard*, by the same source, is alternately defined, Vol. 4, p. 501, as "anything particularly good, ambitious or excessive.") This explanation, then, seems much closer to the present day usage of *hubba-hubba* (in effect, a street-corner whistle) than does the *OED* definition of *hubbaboo*.

Incidentally, origin of the term has been claimed by the (U. S.) Army Air Forces, Navy, and Marines, but attempts to pin it down have failed. It has turned up on the radio, in the movies, and in several popular songs.

A. Marjorie Taylor

« AMERICAN AUCTIONS AND AUCTIONEERS (6:26 *et al.*). Robert Bell, who was "brought up in Ireland to book-selling, in a small way," is among the early illustrations. Isaiah Thomas' *History of Printing in America* (Worcester, 1810) states (Vol. 2, p. 68) that Bell came here about 1766; set himself up first as a book auctioneer and then as a bookseller (in Philadelphia); and published Blackstone's *Commentaries* in 1772. At some later date he issued Thomas Paine's *Common Sense*—and is said to have hired Paine as a clerk for a time.

By the end of the Revolution, Bell had made a decided name for himself as a book auctioneer, covering territory between Boston and Norfolk. His advertisements for the sale of books by auction commonly opened in this form: "Jewels and Diamonds to be sold or sacrificed, by Robert Bell, humble Provodore to the Sentimentalists."

Bell set out from Philadelphia on a business journey in 1784, and intended to go as far south as Charleston; he died in Richmond on September 23 of that year.

C. E.

« STRAW HAT DAY (6:42). It was the custom, fifty years ago, particularly in Wall Street, to smash a man's hat if he wore it after the official end of summer.

F. W.

« N. M. I. (5:128 *et al.*). A letter from one William John Potts of Camden, New Jersey, casts some light on the incidence of middle initials in American names. It appeared in the *Critic* for October 20, 1883 (p. 420). Potts points out that the addition of middle names was not at all common fifty years before, and had come into use in America about 1800. Their increased popularity was due, in his opinion, "to the necessities of personal identity," for even in the eighties the initial itself was, because of the abundance of duplications, insufficient.

K. B. A.

« PERFECT PROOFREADING (6:43). Another version of the story illustrating the impossibility of printing a book without errors occurs in Charles T. Jacob's *Gesta Typographica* (London, 1897). Here it was an unidentified London publisher who set about to issue a work entirely free of mistakes. After his own proofreaders had reported that they could find no errors, the publisher sent copies of the corrected proofs to the universities and to other publishing houses, offering prizes of several pounds for each mistake discovered. And indeed several were turned up. Finally the plates were cast and the edition was printed and expensively bound—"as a specimen of the printer's art, it was, of course, unique in literature and exceedingly valuable to bibliophiles." But, as one might expect, four or five additional mistakes were discovered before the book had been out a year.

L. S. T.

« THE BANJO (6:58 *et al.*). Pepys's *Diary* (London, 1935, Vol. 2, p. 362, Wheatley Ed.) contains a reference to

the "bandore," with this footnote appended:

A musical instrument with wire strings, and sounded with a plectrum; used as a base to the cittern. The banjo is a modification of the bandore, as the name is a negro corruption of that word.

Pepys was writing in 1662.

David T. Burbank

« PINKSTER (6:35 *et al.*). It should be noted that the pinkster flower (*Azalea nudiflora*) is widely known as wild honeysuckle. The name swamp apple refers to fungus-produced galls of this plant that are nibbled by people for their sourish taste, too much mixed with an astringent principle, however, to be really enjoyable.

W. L. M.

« FASHION DOLLS IN AMERICA (5:125 *et al.*). The Parisian fashion show in miniature, that has been on grand tour for some weeks, opened in New York City on May 1. It was advertised as the "Theatre de la Mode" and was quartered in the Whitelaw Reid house at 451 Madison Avenue. Christian Bérard, to whose originality of design the sets owed much of their attractiveness, explained that one group of three represented a fantasy, "mysterious and dreamy" with "something of surrealism . . ." The wire manikins, standing two feet high, were clad in gowns of unquestionable elegance, made of fabrics of the richest colors. Boris Kochno, the well-known choreographer, was responsible for the "lighting and staging" and succeeded in giving the figurines a semblance of life and motion.

T. A.

Public Library,  
New York City, N.Y.

# AMERICAN NOTES & QUERIES

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## Notes

### *Some Preliminary Notes on the Initiatory Customs of Printers*

WILLIAM BLADES, authority on Caxton, writer on early typography, and a printer in his own right, did some substantial work on the subject of initiatory customs among printers in *An Account of the German Morality-Play, Entitled Depositio Cornuti Typographici, as Performed in the 17th & 18th Centuries, with a Rhythmical Translation of the German Version of 1648 . . . to Which is Added a Literal Reprint of the Unique Original Version, Written Partly in Platt-Deutsch [sic] by Paul de Vise, and Printed in 1621* (London, 1885). He translates the *Depositio* of the Mecklenburg parson Johann Rist (1607-1667) printed by Drullmann at Frankfurt am Main in 1677; and he covers at some length the semblance between academic ceremonies and those associated with the printing trade.

In Germany the printer was honored as a scholar of parts, but in England, Blades suggests, the oppressive restric-

tions placed on the craft in the seventeenth century by the Star Chamber put the country printer on a considerably lower social level and thereby prejudiced his manners so that his customs became "shorn and silly." Nevertheless, an account of those traditions makes amusing reading, in its present perspective. Thomas Gent, the early eighteenth-century printer and historian of York, has described his entry into the printing-house of Mr. Mears of Blackfriars in the following terms (*The Life of Mr. Thomas Gent, Printer, of York; Written by Himself*)

On my entrance . . . besides paying what is called Ben-money, I found, soon after, I was, as it were, to be dubbed as great a cuz as the famous Don Quixote . . . though the insipid folly thereof, agreeably to their strange harangues in praise of the protecting charms of cuzship . . . was not very agreeable to my hearing; yet, when the master himself insisted it must be done, I was obliged to submit to that immemorial custom, the origin of which they could not then explain to me. It commenced by walking around the chapel . . . singing an alphabetical anthem, tuned literally to the vowels; striking me, kneeling, with a broadsword; and pouring ale upon my head: my titles were exhibited much to this effect, "Thomas Gent, baron of College Green, earl of Fingall, with power to the limits of Dublin bar, captain general of the Teagues . . . and lord high admiral over all the bogs in Ireland." To confirm which, and that I might not pay again for the same ceremony . . . they allowed me godfathers, the first I had ever had before, because the Presbyterian minister, at my christening, allowed none . . .

Ben-money, of course, is what Moxon called *Bienvenue*, a fee paid to the chapel when a workman first entered a printing office. The blow with the broadsword and the mock baptismal ceremony are both reminiscent of ritual practiced in the German *Deposilio*.

Blades turned up another graphic account of the apprentice's initiation as a journeyman from George Brimmer's *The Composing Room: A Serio-Comico-Satirico-Poetico Production* (London, 1835). According to Brimmer, the apprentice "buries his wife" at the termination of his seven-year bondage to his master ("His *buried wife* could harass him no more"). Coincident with this rite of sepulcher, the apprentice was received by the "father" of the chapel in the presence of all the workmen. The stone was cleared, a feast was set, and the entire chapel enjoyed a portion of the good cheer. Of course, the master and the overseer were not considered members of the chapel; but if they enjoyed the respect of their employees, part of the food and drink was set aside for them.

Nevertheless, the English apprentice did suffer at least a minimum of indignity before he could become a journeyman. At the exact moment when his seven years were up, he passed through the composing rooms to the master's sanctum, and his appearance at this time was the signal for the other workmen to set up a terrific din. Blades, master of all the details and traditions of typographical art, could not refrain from giving a precise analysis of the noise:

. . . a reglet drawn with force and speed over an empty upper-case—the violent shaking of a half-empty-quin drawer—a mallet struck against a

letter-board—an iron chase for a bell, and a "cross" for a clapper—a dustman's bell—shovel and poker—harsh whistles and discordant yells—while if the chase led through the press-room the "bar-handles" clattered, and the "ball-stocks" were beaten together—the "horse" was jerked up and down—and some sonorous place found upon which the "sheep's foot" might be hammered.

Blades notes that the "comps" were all summoned after this ordeal to a "wet chapel" (bountifully supplied with ale), and, if the new journeymen could afford it, to a supper at night. A further note states that a detailed account of the ceremony as it was practiced in 1846 appeared from the pen of H. Gough in *Paper and Print* for January 3, 1880, but I have been unable to consult this source.

The only trace I have found thus far of any initiation ceremonies or traditions in the graphic arts trades in America is in James Charlwood Marsh's *From Printer's Devil to Boss* (Los Angeles, 1934). Marsh refers to a coarse variety of hazing practiced by bookbinders' apprentices known as "kissing the bookbinder's daughter." It consisted of hazing the apprentice's face, neck and head massaged with glue with the aid of brushes and the subsequent application of a plentiful supply of white shavings. After a gob of paste had been attached to his mouth, he was held upside down in a bin of white wastepaper to complete the ceremony.

According to Walther G. Oschilewski's *Der Buchdrucker: Brauch und Gewohnheit in alter und neuer Zeit* (Jena, n.d.) the ceremony of *Gautschen* (soaking or ducking) was practiced by German printers as early as the beginning



of the nineteenth century and represented the last remnant of the old *Depositio*. The term *Gautschen* seems to have been taken from the language of the paper makers, who used it to describe the process by which water was pressed out of newly-made paper. Strangely enough the custom never seems to have been popularized among paper makers themselves. At the direction of a *Gautschmeister*, the apprentice was seized without any attendant ritual, and forced to sit on a stool covered with wet sponges. Occasionally he was ducked in a barrel of water. There was rarely any ceremony at this *Gautschfest*, but the new journeyman was usually provided with a *Gautschbrief*, frequently a more useful professional instrument than the letters of recommendation provided by the master.

Werner Krebs reprints a rather coarse motto from a *Gautschbrief* issued in 1884 in Bern in his *Alte Handwerksbräuche* (Basel, 1933):

Den alten Kunstgebrauch zu ehren,  
Thät er sich weder sträuben noch  
wehren.

Erhielt die üblichen drei Stösse auf  
den Arsch

Und zappelte dabei wie ein Barsch.  
Darauf bezahlte er blank und bar  
Das altbekannte Gautschhonorar.

The *Gautschhonorar*, by far the most important aspect of the tradition from the point of view of the older men, was the German equivalent of the "wet chapel." A detailed description of *Gautschen* as it was practiced in 1879 in the Lauppsche Buchdruckerei in Tübingen is given by the late Basel printer Gottfried Krebs in his article on "Das Gautschen der Buchdrucker" in *Schwei-*

*zer Volkskunde* (Vol. 7, Nos. 3 & 4). Oschilewski states that the custom was prevalent among German printers up to the end of the last century but that it subsequently faded out, owing to the increased industrialization of the graphic industries.

It is interesting to note, however, according to *Das graphische Gewerbe* for July 7, 1934, that the Third Reich's curious mistaking of nineteenth-century traditions for bonafide medieval customs brought at least a temporary revival of *Gautschen*. Some twenty apprentices who had completed their term in a middle German city were "baptized" publicly by a *Gautschmeister* and his assistants—who, incongruously enough, were dressed in medieval costume. According to the old traditions, the initiates were given a piece of bread with salt, and to top the ceremony off they took a drink of beer from an old stein. Unhappily, this pseudo-medieval custom was so seriously perverted in the Nazi Germany of the thirties that even non-printers who followed related graphic trades were initiated. In Leipzig a bookbinder was given this honor.

By way of an obituary on the printing industry in Leipzig it is interesting to observe that even up to recent times the apprentices at the great B. G. Teubner plant followed the custom of entertaining their colleagues at the time they completed their term. The new journeyman, after duly celebrating his *Schmaus*, was respectfully addressed by his fellow workmen as "Sie" or "Herr Kollege."

L. S. T.

*The First Real University Press  
in the United States*

(II)

THE Cornell University Press, between 1869 and 1883, issued relatively few books of a learned nature, although President White had hoped that its attention might be given over almost entirely to scholarly pieces. Instead, it served primarily as a printing office for the routine publication requirements of faculty and students. Below is a list of imprints, one, however, that is by no means complete, for many titles were highly ephemeral and of these there is apparently no record.

1869-73 Cornell Era.

Weekly; published by the students of Cornell University.

1869 The Cornell University. Account of the proceedings at the inauguration, October 7th., 1868.

1869-75 Cornell University Register. Annual.

1869 Cornell University. Schedule of the exercises during the week of the first commencement, 1869.

1870-83 The Cornell University. Schedule of the exercises . . . . . annual commencement... 1870-73; 1875-77; 1879-80; 1883.

1870-71 "Cornelian" [Cornellian]. Annual; published by the Greek-letter societies.

1870 Laws and documents relating to the Cornell University. "Printed by the Typo-

graphical Section of the University Labor Corps."

1872 The Cornell University.

1872 What it is and what it is not. Gilman, Daniel C. On the growth of American colleges and the present tendency to the study of science. An address . . . at the dedication of the Sibley College of the Cornell University, June 21, 1871.

1872 Report submitted to the trustees of Cornell University, in behalf of a majority of the committee on Mr. Sage's proposal to endow a college for women, by Andrew D. White, chairman of the committee. Albany, February [*sic*] 13, 1872.

1873-74 Aurora Brasileira.

"Publicado na Typographia da Universidade, Sibley Building." Monthly; text in Portuguese; published by Brazilian students.

1873 Proceedings at the laying of the corner stone of the Sage College of the Cornell University, May 15, 1873.

1873 Stebbins, Rufus P. The glory of young men: a sermon . . . the Cornell University.

1873 White, Andrew D. Outlines of a course of lectures on history.

1874 Bulletin of the Cornell University (Science), Volume I, Numbers 1 and 2.

1874-75 Cornell Review.

Monthly; conducted by the literary societies.

1874 White, Andrew D. A fourth

- series of lectures on modern history . . . syllabus.
- 1875 Stebbins, Rufus P. A memorial address . . . in commemoration of . . . Ezra Cornell.
- 1878 Bellows, Henry W. The glory of youth, baccalaureate sermon . . . Cornell University.
- 1878 Cocagne.  
April-June, 1878; ceased publication.
- 1878 The Ten-Year Book of the Cornell University: 1868-1878.  
"Copyright, 1878, By B. Hermon Smith."
- 1879 Sage College at the Cornell University. Circular in answer to inquiries about the facilities for the education of young ladies at the Cornell University.
- 1881 Burbank, J. B. Lecture notes on a course in military science, Cornell University.
- 1883 White, Andrew D. Outlines of lectures on history.  
W. P.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"BLITZ FLOWER": see "WEED OF TRAGEDY."  $\tau \tau \tau$  "COMERS 'N' GOERS": tourists, in the dialect of the "bankers" of North Carolina.  $\tau \tau \tau$  FIRST JAPANESE PERFORMANCE OF THE "MIKADO": Gilbert and Sullivan operetta, first produced in London in 1885, presented in Tokyo, August 11, 1946.

"FLAT-HATTING": flying needlessly

low (Boston *Globe*, August 1, 1946).  $\tau \tau \tau$  FOUR FREEDOMS OF THE AIR: to fly over a foreign country without stopping, to make non-traffic stops in a foreign country, to carry homeland traffic outbound, to carry homeland traffic inbound; agreed upon at the World Air Conference, Chicago, December, 1944 (N. Y. *Herald Tribune*, July 29, 1946).

"G.K.II": nickname of the new British Museum *Catalogue* within the Museum.  $\tau \tau \tau$  GOOGOL: the number one, followed by two hundred zeros; coined by Edward Kasner, Columbia University mathematics professor (*Time*, July 22, 1946).  $\tau \tau \tau$  "I. G. FARBEN'S REVENGE": a shilling perfume sold in Frankfurt am Main (N. Y. *Herald Tribune*, July 28, 1946).  $\tau \tau \tau$  "PORK-CHOPPERS": rank-and-file term for officials who derive their income from United Automobile Workers union (Walter W. Ruch in N. Y. *Times*, August 11, 1946).

"POTOMAC FEVER": illusion of power and statesmanship fostered by a comfortable, padded existence in Washington, D. C.; coined by President Truman and applied by him to Senator Burton K. Wheeler.  $\tau \tau \tau$  SLAUGHTERHOUSE ROW: First Avenue near Forty-second Street, under Tudor City Bluff, New York City.  $\tau \tau \tau$  "STRENGTH THROUGH MISERY": postwar British slogan, based on continued austerity of everyday life (N. Y. *Times*, August 11, 1946).  $\tau \tau \tau$  "WEED OF TRAGEDY": rose weed, willow herb or fire weed, growing among the ruins of London; not seen there since the Great Fire of 1666; also nicknamed "blitz flower" (*New York Times Magazine*, August 25, 1946).

## Queries

» EDITORIAL "WE." James Fenimore Cooper in *The Crater*, published in 1847, delivered himself of the following:

Once however this worthy [the editor of the *Crater Truth-Teller*] did get himself in a quandary with his use of the imperial pronoun. A mate of one of the vessels inflicted personal chastisement on him, for some impertinent comments he saw fit to make on the honest tar's vessel. . . . A bulletin of the battle was published; the editor speaking of himself always in the plural, out of excess modesty, and to avoid egotism (!) in three columns which were all about himself . . . "*We* now struck *our* antagonist a blow with *our* fist, and followed this up with a kick of *our* foot, and otherwise *we* made an assault on him that he will have reason to remember to his dying day."

The excerpt above is not, admittedly, an actual newspaper illustration of the use of the editorial "We," but the implication is that a lone-star editor must have been known to use the "imperial pronoun" before 1847. The earliest citation in the *OED* is dated 1853. Can anybody supply references (earlier than 1847) to the kind of usage that Cooper was ridiculing?

The term, so far as this query is concerned, refers only to the newspaper and magazine usage, in which a single spokesman arbitrarily adopts *we* for *I*—not to the much older convention in which a writer uses the plural pronoun to indicate that he is collectively sup-

ported, in his opinions, by other members of the editorial staff.

H. H. S.

» "LAY AN EGG." What is the origin of the theater and radio phrase "to lay an egg," meaning, of course, to produce or take part in a flop or failure?

Ben Grauer

» FREEING OF SLAVES BY JEWS. Under the Mosaic law, Jews were required to liberate their slaves after six years of bondage. Prior to the Civil War, no doubt, many slaves were held by American Jews. I would like to know if there is any record of their having observed this old regulation. In 1861 there were some 25,000 freed Negroes in North Carolina, I am told. Could it be that some of these gained their liberty by this old-law procedure?

L. S. T.

» TRAINING DAY. A day set aside specifically for training or general muster, in seventeenth-century New England, was known as Training Day. Some time during the eighteenth century (following the Revolution?) the military or disciplinary aspect of this occasion took on less importance, and the day became a holiday of no slight significance.

The Gabriel Furman Manuscript in the New-York Historical Society ignores the defense element in the early celebration of the day, but suggests that the customs may have been inspired by the "old English barbarous sport" of throwing stones and sticks at hens and cocks fastened to a stake or shooting turkeys secured to a post. About 1780, according to Furman's account, young men and boys in Massachusetts used to throw

not at fowls but at cards of gingerbread put upon sticks; and the cards fell to those who were sufficiently good shots to knock them off the sticks. Competitors paid a penny a throw, and they may have used raisins, but the description is not clear on this point.

I should like a number of helpful references to Training Day customs in any part of New England, particularly any material covering (1) precise day celebrated, (2) relation (if any) to the three-day merrymaking on Court Day, (3) when it ceased to be a day of serious training and became a festival, and (4) whether it was observed as late as 1850.

E. A. A.

» "JOHN Q. PUBLIC." This phrase, referring to "the man in the street," was, I believe, popular during the middle thirties. Boake Carter, the radio commentator, used it frequently in his broadcasts. Did he coin it—or merely adopt it from an earlier source?

S. L. Leach

» AMERICAN CHEDDAR IN ENGLAND. I recently came across the statement that in 1869, expert cheese-makers from America were sent to Great Britain to teach their English fellows how to make cheddar. The *OED*, however, cites a 1666 reference to *cheddar*—an apparent discrepancy of three centuries. I should like to know what incident occasioned the statement.

K. E.

» "IRON CURTAIN." The term "iron curtain," referring roughly to the limits of Russian influence in Europe, was used by Winston Churchill in his speech

at Westminster College, Missouri, on March 5, 1946. It was assumed that he was the author of the expression.

However, an Associated Press dispatch from Moscow, dated August 1, 1946, quoted the Russian newspaper *Pravda* and stated that "iron curtain" was first used by Goebbels on February 23, 1945, in the weekly *Das Reich*.

Did it originate with Goebbels or has it a still earlier history?

Robert Y. First

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« REBEL YELL (6:54 *et al.*). Commenting on the historical activities of the United Daughters of the Confederacy, Charles W. Ferguson, in his *Fifty Million Brothers, a Panorama of American Lodges and Clubs* (N. Y., 1937), says (pp. 278-9):

Even the famous Rebel Yell is "safe for posterity." Enterprising historians for the order found an old soldier in Charlotte, North Carolina, who could do it with the proper blood-curdling effect, and, after much ado and careful supervision, his quavering voice put the historic note on a phonograph record.

Paul I. Wellman, in *The Trampling Herd, The Story of the Cattle Range in America* (N. Y., 1939), has an informative chapter on the cowboy yell—"Yip-Yip-Yip-e-e-e-e-e-e-e! Yah-ah-ah-Yah-e-e-e-e-e-e-e." This, by several pieces of direct evidence, is said to have been used by the Confederate Army

during the Civil War. Wellman believes that the Rebel Yell was originally a cowboy yell, brought to the southern armies by young Texans who left their cattle ranches for the war.

However, a United Press dispatch from Atlanta, Georgia, July 24, 1940, stated that a twenty-year-old inmate of the Federal Penitentiary, one Andrew Jackson Wynne, protesting his return to a Georgia prison camp, climbed to the top of a water tank and

shouting the rebel yell of the Confederacy, and waving a large machinist's hammer . . . stood off guards throughout the night.

The printed account did not describe the sound of the yell, but radio newscasters did pick it up as "Wahoo-o-o-o!" If this is one approximation of the Rebel Yell it is corroborated in J. S. Wood's *Yale Yarns* (N. Y., 1895), where one finds (p. 221): "I gave 'em the rebel yell, 'Whah-o-o-o-Yale!' three times . . ."

Peter Tamony

« BLACK ANGELS (6:12 *et al.*). A modern depiction—in oils—of black angels can be seen in John McCrady's "Swing Low, Sweet Chariot," which hangs in the City Art Museum of St. Louis. In it black angels descend from the sky to take the soul of an old Negro to heaven. A reproduction in color may be found on page 99 of *Modern American Painting* (N. Y., 1940) by Peyton Boswell, Jr.

L. B.

« AMERICAN BOOK BURNINGS (6:45 *et al.*). A public burning of antislavery newspapers or magazines in Charleston,

South Carolina, is cited by W. Sherman Savage in *The Controversy over the Distribution of Abolitionist Literature* (Washington, D. C., 1938, p. 15).

In July, 1835, the steamer "Columbia," entered Charleston harbor carrying copies of the *Anti-Slavery Record*, *The Emancipator* and the *Slaves' Friend*. These were evidently intended for distribution in regions outside Charleston. The anger of the Charlestonians was roused and a protest meeting called for the night of July 29. On the following evening the issues were publicly burned. *Niles' Register* for August 8, 1835, contained accounts of the affair taken from Charleston papers. Savage also cites (p. 100) the case of R. J. Breckenridge, a clergyman of Baltimore and an anti-abolitionist. Several copies of his religious magazine were burned in the presence of the mayor and recorder of Petersburg on May 8, 1838, not because the issue itself was abolitionist in tone, but because one of its articles discussed the institution of slavery from a biblical point of view.

The state legislature in Virginia passed a law in 1835 (contained in the state *Code* of 1849, Chap. 198, Title 54, p. 746) directing postmasters and their deputies to seize abolitionist literature from the mails and to take it before a justice "who shall enquire into the circumstances, and have such book or writing burned in his presence . . ."

T. R. S.

« WOMEN IN MEN'S CLUBS (5:175 *et al.*). The United States Senate has been called the most exclusive club in America. And one of its oldest rules barred "female clerks" from the floor. (Women

senators, of course, have become members by election or appointment.) On July 22, 1946, however, this 160-year-old unwritten law was abrogated. Senator Brewster of Maine asked the President of the Senate for a ruling on the question of allowing his secretary, Mrs. Frances Dustin, to join him on the floor. Senator McKellar, a seventy-seven-year-old bachelor, asked for and then gave the Senate's assent. The privilege, however, was granted to only those women who can qualify as a senator's principal secretary.

Senex

« COLLEGE BOOK FIRES (6:76 *et al.*). At Rensselaer Polytechnic Institute in Troy, New York, it was once the custom to burn copies of the calculus textbook. This ceremony was known as "burning Sir Bowser." By 1899 its observance had ceased: an editorial note in *The Polytechnic* for January 14 of that year states that "the celebration of the cremation of Calculus is given up altogether."

Ellen Kerney

« TWO-STATE TOWNS AND CITIES (5:112 *et al.*). In Halifax County, Virginia, there is a place named Virgilina, which straddles the Virginia-North Carolina border. And in New York, on the Pennsylvania line, there is Nypenn.

L. S. T.

« INJUN SIGN (6:55). I find no annotation of the phrase with the word *hang*, but "to have the Indian sign" on a person is to have that person under one's control. (For primary definitions of "Indian sign" see the *OED*, *OED Supplement*, and *DAE*.)

Tammany politicians appear to have used the phrase during the very late nineteenth century—it will be remembered that the Society did have an Indian background and observed, in its early years, certain Indian-like ceremonies.

R. F. Dibble, in his *John L. Sullivan*, quotes Sullivan's use of this expression (p. 137) around 1900; one can assume that it was well established in sporting lingo at that time.

Robert Grau's *The Business Man in the Amusement World* attributes the phrase (p. 90) to E. F. Albee, general manager of B. F. Keith, who founded the United Booking Office at the turn of the century. This ascription, however, should perhaps not be taken too literally, for Grau also credits Albee with the invention of the "sign" itself (which is evidently not of so recent an origin).

Peter Tamony

« "LIKE A GIANT REFRESHED" (6:54). The phrase is from the *Book of Common Prayer* (Psalter 78:66):

So the Lord awaked as one out of sleep: and like a giant refreshed with wine.

It is listed in the *Oxford Dictionary of Quotations* (p. 487 a).

A. Marjorie Taylor

« BLACK MARKET (3:110 *et al.*). The word for black market in Spanish is *straperlo*. This, according to the *New York Herald Tribune* (August 18, 1946, is formed from the first letters of Strauss, Perez, and Lopez, originators of a gambling game, the chief characteristic of which is that the house always wins.

L. S. T.

« LOCAL WINDS (5:61 *et al.*). There is a famous wind in the counties of Westmoreland and Cumberland in England, known as the "helm wind." This local phenomenon occurs either just before or during a storm, and rushes violently down the escarpment of the Pennine chain of hills. It gets its name from the fact that it is always associated with the helm, a cloud that forms over the summit of the hills in stormy weather.

D. Leonard

« COMMUNITY KITCHENS (6:59 *et al.*). Thomas More's *Utopia* and William Morris's *News from Nowhere* both contain descriptions of community kitchens and dining rooms that are constituent parts of these ideal states. In *Utopia* the women of all families take turns in cooking and each ward has its own dining hall.

Miriam Allen deFord

« SUICIDES (6:73). The standard bibliography on suicides—compiled by a German as all good bibliographies are—is Dr. Hans Rost's *Bibliographie des Selbstmords mit textlichen einföhrungen zu jedem kapitel . . .* (Augsburg, 1927). The volume lists 3771 titles on the subject of suicide, and describes one hundred paintings (or statues) by masters who have portrayed famous examples, beginning with Dürer's "Lucretia."

Tiffany Thayer

« A HOG ON ICE (6:74). The complete phrase was—in the Middle West of my boyhood—"as independent as a hog on ice with his tail froze[n] in." It was invariably used ironically, of persons who pretended to cocky independence but

who were, in reality, no more free than the rest of us.

« "NAY, NAY, PAULINE" (6:74 *et al.*). I wonder if this might not have been a line in "Pauline," an operetta or "musical play" of the period. I remember hearing my father (an actor) use the phrase almost daily during the years 1905 to 1914; in 1908 he staged the piece for the Freeport (Ill.) High School.

Tiffany Thayer

["Pauline" was translated from the French by John Oxenford. It opened in New York at Wallach's Theatre in 1864 and remained popular for about fifty or sixty years. A review, supplying the plot, can be found in *Wilkes' Spirit of the Times*, January 17, 1863.]

« DRIFT-BOTTLE CLUES (6:62 *et al.*). George Phillips of Tacoma, Washington, places gospel tracts in empty whisky bottles and throws them into the sea, according to an AP dispatch of July 29, 1946.

« "CITRONELLA CIRCUIT" (6:71). The Mississippi showboats play the "catfish circuit" (Leslie Lieber in *This Week Magazine*, August 11, 1946).

L. S. T.

« HISTORY OF SUBJECT INDEXES, ETC. (6:31 *et al.*). The three-volume, 1632, edition of John Foxe's *Book of Martyrs* [*Actes and Monuments*] includes a prefatory index in its first volume. This "Table of Tables," however, is arranged not by subject, but according to the interests of those who might make serious use of the book—"Matter for Anti-



quaries," "Matter for Artists," "Matter for Barons," for bishops, critics, chroniclers, divines, farmers, geographers, heralds, historians, etc.

Bishop Percy (of *Reliques* fame) was the first to translate a Chinese novel into a European language. The novel was *Hau Kiou Chooan*—and it is discussed in the *Review of English Studies* for April, 1946, by T. C. Fan. In his article (pp. 124-5) Mr. Fan suggests that the translation must be the only work of fiction in the eighteenth century complete with index to both text and notes. And a curious index it is. Fan explains:

Under "Chinese" one finds two headings: "the dark side of their character" and "the bright side of their character." Under the first heading are: affected; ceremonious to excess; cheats; the greatest in the world; crafty; corrupt; cowardly; effeminate; great toppers; greedy of gain; insincere; phlegmatic; proud; slavish; superstitious . . . And under the second heading, the bright side of their character, are:—complaisant; decent; dexterous; dutiful to their parents; fond of literature; ingenious; industrious; loyal to their princes; modest; of few words; patient; studious.

Indexes to notes, however, need not be so equivocal. Certainly the lack of them in nineteenth- and twentieth-century editions of the Renaissance drama, to choose a single subject, has meant endless wasted hours for all succeeding editors. The best of the nineteenth-century editors in this field was Alexander Dyce, not the least of whose merits was his custom of indexing his own valuable notes on the plays. His example was fortunately taken to heart by

F. L. Lucas, one of the most brilliant of his twentieth-century successors, with the result that the Victorian and modern editions of Webster's plays are an accessible quarry of material about Jacobean customs as imbedded in the drama of the time.

In modern times, the *American Mercury*, under H. L. Mencken, used one unfailing scourge. In its review of any work dealing with fact but lacking an index, the omission was invariably noted, curtly and promptly, among the faults of the book.

H. G. D.

« PIG-RACING (6:75 *et al.*). A swimming race for pigs was held at Seattle, Washington, on August 17, 1946. The event, called the "Bikini Pig Derby," had been dreamed up when a pig was found swimming at Bikini Atoll after the recent atom-bomb tests. Lake Washington was the site of the race. The animals entered the water from chutes, and the winner, "Rose of Normandy," finished the 75-yard length in 3 minutes 57.1 seconds. An account of the event, with pictures, may be found in the *New York Herald Tribune* for August 19, 1946.

K. A.

« SIDEWALK ETIQUETTE (6:16 *et al.*). The couplet

Let due civilities be strictly paid,  
The wall surrender to the hooded maid

cited in an earlier answer (AN&Q 5: 185), and quoted from John Ashton's *Social Life in the Reign of Queen Anne*, originated in John Gay's *Trivia: or The Art of Walking the Streets of London* (London, 1716, Bk. II, ll. 45-6).

This entire work, a poem in three books, should be read by those interested in the matter of sidewalk etiquette and other characteristics of street life in eighteenth-century London.

*Trivia* contains other comments on the matter of giving the wall, viz.:

How to walk clean by Day, and safe  
by Night,  
How jostling Crowds, with Prudence,  
to decline,  
When to assert the Wall, and when  
to resign,  
I sing . . . .

(Bk. I, ll. 2-5)

. . . Now with hasty Scud  
You jostle for the Wall . . .

(Bk. I, ll. 199-200)

. . . and thrust him to the muddy  
Kennel's side . . .

(Bk. II, l. 62)

Let not the Chairman, with assuming  
Stride,  
Press near the Wall, and rudely thrust  
thy Side:

The Laws have set him Bounds

(Bk. III, ll. 153-5)

Ever be watchful to maintain the  
Wall

(Bk. III, l. 206)

It is worth special mention that Gay uses (Bk. III, ll. 215-24) the fate of Oedipus (who disastrously contested a traveler's right of way at a place where three roads met) as a warning to those who are unwilling to surrender the wall under any circumstances.

J. R. Schultz

« JEFFING (6:77 *et al.*). John Southward's *A Dictionary of Typography and its Accessory Arts* (London, 1871) is the source of several "new" facts about jeffing.

From this account it is quite clear that jeffing was not only a diversion but (until about the middle of the nineteenth century) also a practical measure. At a time when it was customary to divide a new job into lots—some obviously "fat," others "lean," from the point of view of the compositor—it provided a simple chance means of settlement. However, with the introduction of what was called the "clicking" system—whereby each man got his share of both fat and lean—there was less real need for the art itself.

In jeffing, it will be remembered, compositors usually used nine em quads. If, to continue Southward's explanation, one quad rode on another when they alighted on the "stone," the throw was called a cock, and the thrower had to pitch them up again. If no nicks turned up at all it was a "miss," a "Mary," or a "Susan." The average winning throw, he says, was

seven, and is *nick*-named "the witch." Nine is considered an excellent throw and is very seldom exceeded. On very rare occasions, however, three blanks have been thrown, or three nines have made their appearance consecutively by the same thrower; but this is very exceptional.

C. J. Case

« ANIMAL HABITS AND WEATHER PREDICTIONS (4:189 *et al.*). In the North of England there is a belief to this effect: that if rabbits are seen busily eating—and in large numbers—in the daytime, then rough weather is in the offing. For rabbits have an ability to sense the coming of bad weather and will fill their stomachs as best they can while they have the chance instead of wait-

ing for the evening, their ordinary time of feeding.

Another observation of this kind—and one which may be common to this same region—is mentioned in “A Country Diary” in the Manchester *Guardian* for June 6, 1946. It is best set down in its original form: “When you see t’coos grazing wid their heids down t’hill rain isn’t far off.”

R. A. L.

« A COLONIAL “BRIDES’ SHIP” (6:47 *et al.*). The shipment of prospective brides forms the introductory background of Mary Johnston’s famous romance, *To Have and to Hold*; and it’s also the notion around which Victor Herbert’s musical comedy “Naughty Marietta” was written (here, however, the locale is Louisiana).

Paul Stephen Clarkson

« LONG AMERICAN HIKES (6:56 *et al.*). Mrs. David Beach left the office of the New York *Globe* on April 10, 1912, and in forty-two and one-half walking days arrived at the office of the Chicago *Daily News*, covering a distance of 1,071 miles. On the trip she drank pineapple juice instead of water and ate only raw fruits, vegetables, and nuts. The trip was undertaken to prove her contention that a vegetarian diet is best.

H. H.

Thomas V. Sayers

« BRIEF NOTES ON THE MEGIDDO AND THEIR FOUNDER (6:19). In 1944, at the time of the hundredth anniversary of the birth of the founder of Megiddo Mission, E. Clyde Branham prepared the *Life and Work of the Rev. L. T. Nichols* . . . , and because it is not likely

that many of your readers have access to the book, I will mention a few points covered—precisely those that serve as footnotes to the account on pages 19 to 23 of the May issue of *AN&Q*.

On page 29 of the memorial volume is a short piece on Nichols’ inventions, listed as

. . . a four-horse evener for use on harvesting machines, an improved hay press, a hay loader, a patent farm gate, and a fire escape, all of which he manufactured in a large shop on his own farm.

And from these, it is said, he had the basis of a good income; yet he never “became attached to money or the making of it.”

In addition to the very early salary offer of \$2,000 was another, according to Branham’s account. The second was a proposal made by a “New York millionaire named Bateman” who was vacationing in the Middle West. By that proposed plan, Nichols was to get \$20,000 a year if he would take a pulpit in the East. Nichols refused, explaining that he would then be “obliged to preach to please the people” and no longer free to “speak the Word of God without fear.”

According to this same source, Nichols did not make his “final breach with nominal Christadelphianism” until about 1891 or 1892, although for a long time he had departed from many of the tenets of that faith, and had maintained his association with it only in the hope that he could some day win over some of its leaders.

The “Megiddo,” the three-deck steamboat which saw the group through its first river venture, was “205 feet overall, beam 40 feet, with two engines,

each of 125 h.p." In its final form it had

52 staterooms, a complete machine shop for manufacturing and repair work, a carpenter shop and a flour mill. It was steam heated throughout, lighted by acetylene gas and fitted in every way for safety and comfort, the total cost being about \$22,000. Each family had its own staterooms, cupboards, lockers, section in the large refrigerator, etc., the family lines being as carefully drawn then and subsequently as in an apartment house.

By no interpretation, he adds, "could the enterprise be termed communistic."

The "Megiddo" was sold to the Chattanooga & Tennessee River Packet Company in December 1903 (or early 1904). The two missionary yachts of later purchase were, naturally, much smaller affairs.

Finally: in a review of Nichols' "public discussions" there is a reference to a debate between a "Mr. W. F. Jamieson" and Nichols. (Presumably the initials are correct here and incorrect as cited at *AN&Q* 6:22.) At any rate, Jamieson arrived as a substitute for Col. Robert Ingersoll, whom Nichols had challenged but who was unable to appear.

H. G. Swett

« JEEP (4:43 *et al.*). A. Wade Wells's recently published *Hail to the Jeep*, a factual and pictorial history of the 3/4-ton 4 x 4 truck, covers as much of the "origin" as can be clarified, the technical development of the car, its tactical wartime uses, its peacetime potentialities, etc., and contains a set of excellent photographs.

The book reviews some of the etymo-

logical material appearing earlier in *AN&Q* and quotes from a letter from the G. & C. Merriam Company:

Some believe that *jeep* had application among soldiers to anything insignificant, awkward, ill-shaped, or ridiculous prior to the use in the comic strip. This we have not investigated.

If that suggestion was made on good grounds, the date of the word (apart from its use as a proper name) could be pushed back considerably.

B. W.

« MODERN FOLK HEROES (4:186 *et al.*). Richard M. Dorson's recently published book on New England folklore, *Jonathan Draws the Long Bow*, includes two that have not been listed in earlier replies: Timothy Crumb, a Rhode Islander who might be considered a forebear of Mike Fink; and Zeb Short, who perfected some phenomenal methods in bare-handed bear fighting, whereby he would rip out the beast's tongue the first second he could get his hand on it, then smother the animal, and when it had drawn its last breath he would tie it in a "bow knot" and throw it over his shoulder.

G. L. L.

« HISTORIC PENS (5:79 *et al.*). President Truman signed the British loan bill on July 15, 1946, with twenty-six pens, all of which were distributed to guests as souvenirs of the occasion.

T. E.

"Legitimate" questions which are not published will, if accompanied by a self addressed stamped envelope, be given as much attention as possible.

The background of the cover is white with several thin, black diagonal lines running from the top-left towards the bottom-right. A solid black rectangular box is centered in the upper half of the page, containing the title and subtitle in white text.

# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

OCTOBER, 1946

VOLUME VI

NUMBER 7

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## Notes

*"Animated Illustrations of Geography"; or, The Panorama in America, 1790 and Beyond*

THE "beautiful invention in optical philosophy" described in the *New York Time-Piece* on May 19, 1797, was the then ten-year-old amusement medium known as the panorama, invented by Robert Barker, an Irishman, and popularized in the United States within a very short time of the date of patent (June 19, 1787). At least six years earlier, however, one Philippe Jacques de Loutherbourg opened, in London, a showing of his "Eidophusikon"—a contrivance or method of presentation not unlike the later panorama—a kind of "stage," six feet in width (the "heathy" foreground) and eight feet in depth (the painting stretching off to the horizon), by which he succeeded in getting an effect of tremendous distance (and added such phenomena as changing weather, moving clouds, the falling of darkness, etc.). In many respects de Loutherbourg might be said to have anticipated the diorama more closely than

the panorama; but the interchange of techniques within the construction of panoramas, cycloramas, dioramas, and even cosmoramas is enough to justify a parallel between de Loutherbourg's invention and Barker's.

When Barker, in 1787, drew up the specification for his "new contrivance or apparatus . . . for . . . Displaying Views of Nature at large . . ." <sup>1</sup> he gave it so unwieldy a name (*La Nature à Coup d'Oeil*) that a change was in order shortly. And about a year later it was called—at Barker's suggestion (?)—a panorama. Were certain assumptions now fully substantiated, it might be said that in May of the same year in which Barker's patent was granted Potemkin had set up, along the banks of the Dnieper, one of the most spectacular of panoramas ("sham villages with cardboard houses and paste palaces . . ."), all in the effort to give Catherine of Russia an impression of prosperity and progress. But George Soloveytschik's *Potemkin* (London, 1938) holds (p. 282 ff.) that the legend of the *Potemkinsche Dörfer* ("Potemkin Villages," in colloquial German a synonym for *shame*) was probably a piece of fiction willingly perpetuated in circles hostile to Potemkin. What might have been a pleasing parallel becomes, therefore, something of an illusion in itself.

The very circumstances under which the notion of drawing a panorama first struck Barker are bogged down in legend, and of this there are at least three versions: (1) That while he was sketching from a height over Edinburgh a mist came on, he put up his umbrella, and while he continued his work he began to observe some novel effects and to consider the possibility of painting

a circular scene covering everything stretched out beneath him;<sup>2</sup> (2) that he was walking one day with his daughter on Calton Hill (Edinburgh) when he happened upon the thought that by the use of a large square frame, that could be shifted slowly around the landscape rim, he might complete what in final effect would be a huge circular picture;<sup>3</sup> (3) That during his imprisonment [?] in Edinburgh (on debt charges) he noticed, one day, the effect of the light coming through the prison window and falling direct onto a letter he was reading, and from this experience came the idea of a continuous picture with a special play of lights on it.<sup>4</sup>

The distinguishing feature of Barker's device was the fact that the spectator, sitting in the middle of a circular room, could view a painting without a break all around the inside wall. The center enclosure, housing the "audience," must, said Barker, be entered from below so that "no door or other interruption may disturb the circle on which the view is to be presented."<sup>5</sup> He also suggested that an awning or roof—broad enough to keep the spectators' eyes from distractions above the painting—be placed over the central enclosure.

According to the standard versions of Barker's progress, his first drawing of Edinburgh was put up, tentatively, in a circular room in London for Sir Joshua Reynolds' examination; and the resulting advice to Barker was, in effect, "Don't waste your time on it." Yet Barker was still confident. He perfected a system of perspective that solved the matter of distortion (brought about by the concavity of the surface), and soon

drew a complete apology from Sir Joshua, who acknowledged his own error.

Barker's panorama was, more precisely, a cyclorama, a name that presumably did not come into use until it became necessary to distinguish between the stationary, cycloramic form and the moving variety, whereby the canvas unwound from one spool to the other; the latter, naturally, was usable in a room or hall of any shape, while Barker's was dependent upon a cylindrical shell of some kind. From all that one can discover, none of the early apparatus (for either form of presentation) has survived. One of the few present-day illustrations of the cyclorama is that of the "Battle of Atlanta,"<sup>6</sup> housed in the Cyclorama Building in Grant Park, Atlanta, Georgia. It was painted in 1885 and 1886 in Milwaukee by three German artists; and its radius of vision—from reviewer's section to horizon—is twenty-five miles. The whole is executed in such minute detail that one can, it is said, recognize individual Confederate and Union soldiers. Of the two kinds of panoramas, however, the belt or reel variety was the more interesting mechanically, but of this there is record of neither *survival* nor *revival* (possibly because of the fact that it was more directly put to death by the motion picture than was the cyclorama).

According to the chronological list of panoramas exhibited by Barker and his son, Henry Aston Barker, the Edinburgh canvas was shown in 1788 at both Edinburgh and Glasgow, and moved on in the year following to London, where his London panorama was exhibited in 1792. Just when the idea of showing a panorama to a paying public made its



way to the United States is not too clear; but it is quite possible that it happened within about two years of Barker's Edinburgh showing. For early in 1790 the New-York *Advertiser* entered, as evening entertainment, a miscellany of exhibitions at No. 14 William Street (in a room next to that occupied by "the speaking Figure"). Included were "Mechanical Artificers . . . Robinson Crusoe with transparent scenes adapted, taken from Cook's Voyage," and a final representation covering "a view of Passaic Falls." Odell<sup>7</sup> does not cite this as a possible first panorama in New York; but he does single out a phenomenon housed in "Lawrence Hyer's Tavern . . . between the Gaol and the Tea Water Pump," and without modification calls it a panorama. It put in its appearance just a week after the hodge-podge mentioned above, and concerned itself with the Holy City. One can only assume that this was a copy, made to scale, from a series of views of Jerusalem; and in all likelihood it was done by a local artist, but identifications on this score are difficult. There is, of course, a tremendous temptation to piece together an explanation, and for want of contradictory evidence, I shall do just that.

William Dunlap<sup>8</sup> recorded the fact that in 1795 a young Englishman by the name of William Winstanley came into prominence as a painter in New York, and exhibited, in Greenwich Street, a "panorama of London." J. Hall Pleasants,<sup>9</sup> in an article published only four years ago, holds that Winstanley may have come to America as early as "1792, or even a year or two earlier," in view of the fact that on April 6, 1793, George Washington paid him

thirty guineas for each of two large landscape views "of the Hudson, or North River . . ." Shortly afterward the young English artist became involved in what has been regarded as a rather unsavory episode in which General Henry Lee purchased "for the president's house"<sup>10</sup> an original Stuart portrait of Washington, which one Mr. Laing, thinking that an artist might know the best method of packing it, sent to Winstanley. According to the tale, Winstanley made an excellent copy, kept the original, and shipped his own handiwork. However, certain contrary evidence has come to light, and by this Winstanley is built up as less of a scoundrel. The real truth is probably lost for all time, for this same portrait, after a miraculous rescue in 1814, has kept its place in the White House to this very day; and no art authority—because of deterioration and retouching—is willing to identify it as Stuart or not Stuart.

But the point which concerns us most, at the moment, is that Winstanley had meantime become much preoccupied with portrait painting, and when, in February and again in July, 1797, Gardiner Baker exhibited transparent paintings not only of Washington but of Adams and Jefferson, one is inclined to suspect that Winstanley may have had a finger in the pie (and to escape public prejudice, remained anonymous); for in the same notice he *is* identified with Baker's panorama of Charleston, "alleged to be by the celebrated Mr. Winstanley" [*sic*]. It will be recalled, too, that the *Advertiser's* blurb of January 21, 1790 (*ante*) mentions the "transparent scenes adapted"; and the possibility that these were some of Winstanley's first efforts is not beyond rea-

son. Just what Winstanley may have learned before leaving England—not only from such a person as de Louthembourg but from, say, Edward Orme, who, in 1807, published by subscription an elaborate volume<sup>11</sup> on transparencies—nobody knows. Oddly enough, Orme's comment (pp. 49-50) was:

Panoramas being so much in fashion, I should wish to recommend a transparent panorama, which would produce a striking effect, and could not fail to attract by its novelty.

This, to be sure, would seem to come a little late, in view of de Louthembourg's achievements as early as 1781.

The whole field of lighting effects, transparencies, and dioramic techniques (a three-dimensional foreground against a two-dimensional landscape background) was obviously a boon to the panorama industry, for it occasioned just enough periodic novelty to save the trade from complete stagnation.

If Winstanley (as seems likely) was instrumental in bringing the first panoramas before the American public, it is probable that he covered the Boston territory without too much delay. Of what he did in 1794 little is known and it seems reasonable to assume that he may have had a hand in the event that prompted Mary (Vial) Holyoke's entry<sup>12</sup> in her diary for April 28, 1794:

Went to Boston with Burril. Mr. Turner waited on me & Mrs. Minot to the Panorama.

This, as a matter of fact, is the earliest written appearance of the word that I have found, in either British or American sources. The first precise reference to the panorama in New York City, however, comes from the "Diary" of

Dr. Alexander Anderson, a portion of which was published in *Old New York*, November, 1889 (p. 242). On April 22, 1795, his brother and he "call'd on Mr. Scoles" who went with them to see

the *Panorama*, or view of the City of London—an entertainment new & highly delighting to me. The painting lines the inside of a Circular building, and is view'd from a station in the middle, suppos'd to be on the top of the Albion [h]ills.

This, in form and subject matter, was, obviously, Barker's.

During the first quarter of the nineteenth century the panorama reached a tremendous—almost baffling—popularity in England. Here in the United States, however, the peak seemed to come in the 1840's (and for a decade afterward). Possibly, showmen considered the cyclorama awkward and costly to exhibit. Moreover, the physical labor involved in the painting of a cycloramic canvas, large enough to accommodate the necessary depth and detail, was considerable. For some (presumably technical) reason, these canvases were painted after they were hung, instead of being executed in sections which would later have been joined together. The only first-hand mention I have run across on the painting of a cycloramic series can be found in "The Painting of Panoramas," in the *Magazine of Art* for April, 1900. The author, W. Telbin, describes work on what was evidently a late nineteenth-century specimen. The usual or later procedure, he says, was to erect an adequate scaffolding. But on one occasion he painted for hours and hours, suspended by nothing more solid than "a line in the keeping of two attendants."

However, with the introduction of the moving or reel-like panorama came more than greater portability (which was a large factor, indeed): the new form encouraged preposterous boasts of size, and while the statements were obviously untrue, still they could not be easily disproved by direct evidence since the eye could not estimate, with any degree of accuracy, the length of a particular roll. It is worth noting that very few (if any) of the panoramas produced for circuit exhibition and mass appeal measured themselves in anything but miles; and the estimates, published not merely in newspaper advertisements but on the cover of the descriptive booklet or guide, bore no semblance to reality. These explanatory brochures, some of which have elaborate many-colored covers and most of which are not unpleasant typographically, were a very important part of the production: they offered a medium whereby the proprietor could reassure his audience of the genuineness and the dignity of his production. For with few exceptions—background music, or (the later) elaborate sound effects—the panorama was a silent affair (in fact this silence, according to one historian, was almost funereal and one wonders why the managers failed to see the merits of a little stirring music). On the other hand “off-stage” effects were sometimes overdone, as it was when Mrs. Malone Raymond lectured during the entire performance of Brunetti’s “Panorama of Jerusalem,” at 598 Broadway—or, with her husband and three daughters, sang through the whole of the production. “Hamilton’s Excursions across the Atlantic in two Hours”—popular in the seventies—took its audience from London, across

the Atlantic, and on to the sightseer’s high spots along the eastern seaboard; as a panorama it was probably very ordinary, but its collection of appropriate songs, printed at the back of the pamphlet, gave it a little more substance than the run-of-the-mill performance. These same brochures, from the fifties onward, were the obvious place for boat and railroad advertisements. Quite naturally, if the panorama had any “pull” at all, about the only thing left for the over-zealous patron was a trip to the place itself, a chance to compare the original with its reproduction.

(To be continued.)

1. Br. Pat. No. 1612
2. *Chambers’s Journal*, January 21, 1860, p. 33 ff.
3. [G. R. Corner], *The Panorama: with Memoirs of its Inventor . . .* (London, 1857).
4. “Dioramas, Panoramas, Cycloramas,” *Mentor*, June, 1928. [The basis for this version may be sound, but it is worth noting that several other points in this article are factually incorrect.]
5. Barker’s Specification (Br. Pat. No. 1612).
6. “The Cyclorama (Battle of Atlanta),” *Hobbies*, June, 1944, p. 13.
7. G. C. D. Odell, *Annals of the New York Stage* (N. Y., 1927—).
8. William Dunlap, *The Arts of Design* (Boston, 1918, Vol. 2, p. 77).
9. *Proceedings of the American Antiquarian Society*, October, 1942.
10. William Dunlap (*supra*).
11. *An Essay on Transparent Prints and on Transparencies in General* (London, 1807).
12. *The Holyoke Diaries* (Salem, Mass., 1911).

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

**AUTOMATICKET**: device for selling railroad tickets by machine (N. Y. *Herald Tribune*, July 26, 1946). **"BUMBLEBEE COTTON"**: "cotton so stunted by drought that bumblebees can sit on the ground and suck nectar from the blossoms"—Senator Elmer Thomas of Oklahoma (N. Y. *Herald Tribune*, September 4, 1946). **"FLYING POSTOFFICE"**: four-motored Douglas DC-4, its interior rigged with pigeon-holes, racks, and sorting tables, at which clerks can work; left National Airport, Washington, D. C., for Detroit and Chicago, September 25, 1946, in first flight of new airmail service. **"HOLLYWOOD OF THE EAST"**: Fairfield County, Connecticut; home of "theatrical folk" from New York City (N. Y. *Times Magazine*, September 15, 1946).

**"LILLE BLOMST"** ("LITTLE FLOWER"): Danish nickname for F. H. La Guardia, Director General of UNRRA (N. Y. *Herald Tribune*, September 4, 1946). **"No SHOWS"**: air line passengers who fail to cancel reservations that they are unable to use. **PSYCHODRAMATIC THEATER**: theater dramatizing the cases of maladjusted individuals; sponsored in New York City by Gyula Denes.

**"PULSE TIME MODULATION"** ("multiplexing"): the simultaneous sending and receiving of a number of programs over one radio channel; demonstrated in New York City, September 8, 1946

(N. Y. *Times*, September 9, 1946). **"PUSH-BUTTON-WAR"** **TERMINOLOGY**: "babe" or "drone" (pilotless planes flown by remote control); "Queen" ["Queen bee"] or "mother" (control ship); "beep" ["beeper"] (small box dispatching control signals); "beeper pilot" (control operator). **"RADACOWS"**: Hereford cattle that wandered by mistake within range of first atomic explosion in New Mexico; now under observation on Oak Ridge reservation for effects of radioactivity (N. Y. *Times Magazine*, September 22, 1946). **"SEEING EYE"** **FOUNDER**: Mrs. Dorothy Harrison Eustis, founder, in 1929, of Seeing Eye, Inc., Morristown, New Jersey; died in New York City, September 8, 1946. **"TRIBUTARY THEATER"**: dramatic institutions operated by amateur and semi-professional, as opposed to professional, personnel; term applied during the twenties to the play houses west of Broadway (N. Y. *Times*, September 1, 1946).

## Queries

» **TANTALUS**. A *tantalus*, according to the *OED*, is a stand containing (usually) three cut-glass decanters, which, though apparently free, cannot be withdrawn until the grooved bar that engages the stoppers is raised. It is, I am told, a purely English contrivance; and there is little doubt that the word is a throw-back from *tantalize* to *Tantalus*, the mythical king of Phrygia.

It is obvious why the thing was called a *tantalus*; but I am anxious to learn when it was first put on the market (it

is usually described as late Georgian or early Victorian) and who, on what occasion, gave it this engaging name.

G. J. L. G.

» PROFESSIONAL OATHS. Nearly every profession has adopted a code of ethical behavior for its members. The most famous of these, of course, is the Hippocratic Oath. Nurses have one, and printers too. These several oaths have not, so far as I know, been drawn together. Can your readers cite accessible references to these standards?

T. L. E.

» DROPPING A SPOON. To the superstitious, most out-of-the-ordinary happenings carry their own significance. I have heard of households in which the dropping of knives, forks and spoons of various sizes was considered a sure indication of the company to be expected. I would like to know, in this respect, the "meaning" of each implement, the incidence of the superstition in the United States, and, if possible, its country of origin.

Constance Holt

» NINETEENTH CENTURY CHILD'S SWING OR WALKER. In a book of early nineteenth-century English rural interiors, I found an illustration of what appears to be a child's swing or walker. A three-foot wooden horizontal bar is supported in the middle by a heavy chain (which in turn is fixed to a kind of tree or stand), and hanging from this bar—about six inches from each end—are two wooden pieces somewhat less than a foot long and bearing wooden hoops at the bottom (suggesting the modern playground rings). The young-

ster in the picture looks a little more than a year old and is just able to touch the floor with her toes. Her arms are through the rings and the main support comes from her shoulders.

I should like to know whether this was part of everyday nursery equipment in the nineteenth century, and if so, what was it called? Was it found in American homes at that time—i.e., a century and a half ago?

Tita Gamble

» GEORGE ORWELL: PSEUDONYM. The author of *Animal Farm* has been known to state that his real name is not George Orwell. As long as he himself has raised the point, perhaps it is not out of order to ask: What, then, is his real name?

T. L. E.

» TOKEN PAYMENTS FOR LAND. On August 29, 1946, the village of North Pelham, New York, celebrated the fiftieth anniversary of its incorporation. Part of the festivities was the delivery of a "fatte calf" to Mayor Dominic Amato of North Pelham by Mayor Stanley Church of New Rochelle—the revival of an annual payment pledged in 1689 by the Huguenot settlers of New Rochelle to the then Lord of the Manor, Sir John Pell, as part of the price for the lands they developed. The gesture had, until this year, been obsolescent.

Payments of this kind were, of course, in colonial days, a familiar feature of land deals, and it is possible that certain bona fide ceremonies of this nature have survived in the other states of the Union. Can your readers cite examples?

Robert Farnham

» NAVY TOASTS. So far as the United States is concerned, the Navy seems to have had—and still has—a greater regard for all tradition than the Army. I should like to know whether the Navy now honors certain traditional toasts, reserved, perhaps, for very special occasions. And if so, what are they?

K. C.

» "QUEEN'S WEATHER." I recently came across a reference to "Queen's weather" in the *San Francisco News Letter* for September 16, 1882 (p. 3). The context gives no clue so far as meaning is concerned. Can someone define it?

A. E.

» DAVID HUME'S UNPUBLISHED LETTERS, ETC. Since the appearance of J. Y. T. Greig's edition of the letters of David Hume, a considerable number of unpublished Hume letters have come to light. In collaboration with Professor W. G. MacLagan of Glasgow University and Dr. R. Klibansky of Oriel College, Oxford, I am preparing a supplementary volume for publication.

Numerous Hume autographs have been sold within the past few years and are now widely scattered. I am therefore anxious to learn of the whereabouts of any Hume letters (or other manuscript materials) not included in Greig's edition, or published by him only from printed sources. I shall be pleased to pay all expenses for the making of photo-stats or certified copies.

Ernest C. Mossner  
Syracuse University

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« HUBBA (6:78 *et al.*). "Hubba, Hubba" is a very common street cry in India, particularly in Bombay and Calcutta. I thought it was Hindustani, but several inquiries to educated Indians brought the uniform answer, "Oh no; the illiterate Indian thinks it is English."

I was in India first in 1941, and I think I heard the phrase at that time, but I am not sure. I was back again early in 1944, and the cry was then so extensively used that I asked about it. These are the explanations I got:

1. From an American soldier, that it was a reference to an American baseball player. Chronologically this was the first explanation I got, and it was sufficiently incredible for me to inquire further: I never got this answer again. 2. From numerous English-speaking Bombay merchants and from a few long-time European residents, that American and English sailors (and soldiers still berthed on docked ships) would get into a *gharry* and shout at the driver "Harbour, Harbour," meaning that they wanted to get back to the dock area. The drivers, knowing already where their fares wanted to go, took the expression to be one of greeting or of camaraderie, and answered "Habba, Habba," or "Hubba, Hubba." 3. From anyone who had ever been in China, that it was from the Chinese "Habba how," which is an approximate equivalent of "Good day."

By 1945, the cry could be heard as far east as Hunan Province, China, where it was clearly taken for the English equivalent of "Habba how."

J. C. W.

« BELL LEGENDS (6:78 *et al.*). It is customary, in our foundry [Meneely Bell Company] to have small amounts of metal included in the casting. In many cases, the metal may be a portion of an historic old bell that had been destroyed in a church fire. At the moment we are working on the casting of two bells to be installed in a famous old Philadelphia church, and into them will go small portions of metal captured by our Army during the last war.

The oldest story, I believe, of the use of precious materials in the manufacture of bells is the well-known fable of the daughter of a Chinese founder who finally threw herself into the molten metal.

It is commonly supposed that a small portion of silver will enhance the tone of a bell. We have never found this to be the case. Moreover, we have recently had occasion to have a number of old bells analyzed, and no silver content has come to light. It is my own belief that if any quantity of silver were to be dropped into molten bell metal, it would simply sink to the bottom, for the bell metal temperature would not be sufficiently high to melt it.

In this connection, we have long had a family joke about one of our ancestors who was casting bells in colonial days. He would call upon the purchasers to produce silver in various forms and would then make a great display of dropping it into the metal. After the casting (and when the visitors had left)

he would clean out the furnace, and help himself to the silver. There is no actual basis for this story, except the fact that an old Connecticut Yankee was, I suppose, capable of such schemes.

Clinton Meneely

« MALE AND FEMALE ANIMAL NAMES (6:72). Here is a partial listing of the male and female names of sundry animals, etc.:

Ass: jack and jenny; Bee: drone and queen; Cat: tom and she-cat; Cattle: bull and cow; Deer: buck (stag) and doe; Dog: hound and bitch (slut); Duck: drake and duck; Elephant: bull and cow; Elk: bull and cow; Goat: billy and nanny; Goose: gander and goose; Horse: stallion and mare; Moose: bull and cow; Peafowl: peacock and peahen; Swan: cob and pen; Turkey: tom and hen; Whale: bull and cow.

T. O.

« FERAL CHILDREN (1:86). Newspapers of recent weeks have run quite incredible stories of a "gazelle boy" caught in a Transjordan desert. The boy (or boys—some accounts raise the number caught to five) is about fifteen years old, can run at a speed of fifty miles per hour, and lives solely on vegetables. The youth at first could only utter animal cries; later but unverified reports indicate that his transition to a civilized state is progressing.

B. R. Laming

« BEARD STYLES: HOW MANY? (6:31 *et al.*). Lewis Gannett, in his *Herald Tribune* review of Ferris Greenslet's *The Lowells and Their Seven Worlds*, noted that John ("John jr.") Lowell (1799-1836), founder of the Lowell

Institute, grew one of New England's first beards.

T. O.

« TYPE-FACE PHRASES (3:46 *et al.*). Perhaps your inquirer—of some months back!—has not come across this example: *Gaza frequens Lybicus duxit Kartago triumphos.*

E. A.

« "LIKE A GIANT REFRESHED" (6:91 *et al.*). The phrase which appears in the *Book of Common Prayer* as: "So the Lord awaked as one out of sleep; and like a giant refreshed with wine" is given in the King James Bible as: "Then the Lord awaked as one out of sleep, and like a mighty man that shouteth by reason of wine."

I asked an Episcopal prelate the reason for the discrepancies. He thought the answer might lie in different translations, and produced that of the Rev. Robert Moffat (1795-1883), a Scottish Congregational missionary among the Bechuana tribes in Southwest Africa, and the father-in-law of Dr. David Livingstone, the "Dr. Livingstone, I presume" of Henry M. Stanley. Dr. Moffat translated the entire Bible for his African converts and his version was: "Then the Lord started up, as from a sleep, and, like a hero wild with wine."

Peter D. Vroom

« FLOATING CHURCHES (2:157 *et al.*). A brief reference to a "floating Sunday school," conducted by American missionaries in either the late eighteenth or the early nineteenth century, may be found in Daniel Henderson's *Yankee Ships in China Seas* (N. Y., 1946, p. 99). It is based on the diary of a Mrs.

William Cook, "one of the first American women visitors to the Orient." She heard Chinese children singing American hymns in the harbor of Canton, and traced the sound to a "chop church," called "The Bethel," which was anchored in the harbor.

C. C.

« SATURDAY NIGHT BATH (6:56 *et al.*). Some time ago, I did some research on this question, and found a suggestion that the Saturday night bath, taken just before the day of church-going, ties in with the custom, common to a number of the ancient religions, of bathing or washing before participation in religious rites. This, however, was nothing more than conjecture.

The custom was of course well established in rural areas before bathtubs of the modern type were common.

Georgia Leffingwell

« "GALLUS" (4:27 *et al.*). Evidence that the word *gallus* was indeed in popular usage in New York during the fifties may be found in the September, 1858, issue of *Yankee Notions*, which carries (p. 275) an illustration of a group of urchins called "The luxuries of the season." Beneath it is this exchange:

Bob.— "How's your ice cream?"

Tom.— "Gallus! How's yourn?"

Bob.— "Stunning!"

This seems to bear out the original contention that the word meant "extraordinarily fine."

F. W.

« EUPHEMISTIC CLASSIFICATIONS (4:91 *et al.*). The National Selected Morticians, Inc., appealed, at a meeting in



Chicago, September 22, 1946, to the public, asking that the terms *funeral director* and *mortician* replace the older *undertaker*. (This organization, moreover, prefers *funeral coach* to *hearse* and *casket* to *coffin*.)

Y. A. Ball

« NICKNAMES FOR AMERICANS ABROAD (5:127 *et al.*). Two of these assigned by eighteenth-century Chinese to Americans then pioneering in the China trade are listed by Daniel Henderson, in his *Yankee Ships in China Seas* (N. Y., 1946, p. 10). When the American sailors first arrived in Canton, they were named "The New People." Later, because eventually all foreigners were devils to the celestials, the Chinese began to refer to the Americans as "Flowerly Flag Devils," a term explained by the fact that the Chinese expression for the newly-adopted Stars and Stripes that flew over Yankee headquarters in the port was "the flowerly flag."

C. C.

« GIVING THE KEYS OF THE CITY (6:58 *et al.*). A list of the outstanding individuals who from 1702 to 1919 were granted the Freedom of the City of New York covers ninety-two names and includes men of widely varying professions and occupations—a Governor of the Colony, a President of the United States, visiting kings, military and naval heroes, sea captains who had put marauding pirates to rout, ships' masters with records of heroism at sea, attorneys, etc.

In general, it appears that persons presented with the Freedom were given a scroll, in a gold box (actually, only the seal of the City—and not the full doc-

ument—was enclosed in the box). Sometimes a sword accompanied the scroll; or, a sword or other token of respect might be presented even though the (greater) honor of the Freedom of the City was not bestowed.

The first to be given the "keys" was Edward Viscount Combury, on June 27, 1702; and the list ends with the Duke of Windsor (then Prince of Wales), on November 19, 1919. Dr. Frederick A. Cook, believed, at the time, to have discovered the North Pole, was given a Key along with the Freedom. The list is unsigned and was compiled from Common Council minutes and from Resolutions approved by the Mayor.

R. R. Michaels

« DOUBLES (6:55 *et al.*). When P. T. Barnum turned impresario and brought Jenny Lind to America in the early fifties, popular enthusiasm was so great that he had, on several occasions, to employ a double to protect the Swedish Nightingale from her admirers. Once, in Philadelphia, the singer could not appear on her hotel balcony to wave to the crowd below. Barnum had to dress her traveling companion, Josephine Ahmanson, in her cloak and bonnet, and accompany her on the balcony before the crowd would disperse. Again, in Havana, he had his daughter, disguised in a veil, play the role of Jenny to avoid a too-boisterous welcome. Accounts of both incidents appear in M. R. Werner's *Barnum* (N. Y., 1923, pp. 179 and 182).

B. M.

« AMERICAN BOOK BURNINGS (6:90 *et al.*). Three burnings of printed matter

in America are listed in Anne Lyon Haight's *Banned Books* (N. Y., 1935). The first of these occurred in 1734, when a committee, investigating charges of libel against John Peter Zenger, found Numbers 7, 47, 48 and 49 of his *New York Weekly Journal* offensive because of their articles on freedom of the press. The committee ordered the issues to be burned.

The second illustration cited is rather out of line with the query, since it sprang from individual rather than mass indignation. Whittier is said to have been so incensed over the first edition of Whitman's *Leaves of Grass* that he threw it into the fire.

The third dates from the years following World War I, when in 1922 five hundred copies of Joyce's *Ulysses* were burned by the Post Office Department.

G. Meade

« CONTEMPORARY BATTLE CRIES (5: 125 *et al.*). The use of the cry "Geronimo!" by paratroopers is said to have been started by Sgt. Charles Eberhard, a member of a parachute platoon formed in the United States Army shortly after the Nazis had invaded Holland. He took the term from the 1939 film of the same name, according to the *New International Yearbook* for 1943.

A. I. S.

« Keith Ayling in *They Fly to Fight* (N. Y., 1944) states that paratroopers used the term "Osceola!" interchangeably with "Geronimo!" as a battle cry.

P. B.

« UNLUCKY MARRIAGE MONTHS (6: 72). The Romans considered the month

of May unlucky and would not marry then because the festival of the Lemuria, dedicated to the spirits of the dead, was celebrated at that season. (See William Smith's *Dictionary of Greek and Roman Antiquities*, London, 1856, and *Encyclopedia Britannica*, s.v. May). Presumably this superstition has survived all over Europe and not merely in certain parts of England.

When I was a young man it was quite unusual, in old-fashioned Boston circles, for marriages to take place in May, not perhaps so much from superstition as from allegiance to a tradition, the origin of which was forgotten. I have always supposed that the great number of weddings in June was partly due to the fact that marriages that might conveniently have taken place in May were put off until the following month. I find that my contemporaries and many of a younger generation hold the same belief.

Roland Gray

« SUICIDES (6:92 *et al.*). Herman Melville is listed (6:73) as a suicide—with a question mark. To the best of my knowledge, Melville died a natural death. Weaver, Thorp, and other authorities make no mention of his having committed suicide. A study which I made a few years ago of the manuscripts in the New York Public Library and of the Metcalf collection at Harvard revealed no suggestion of such an act. The only possible suicide in Melville's family might have been that of his son Malcolm, who was found dead in 1867 from a gunshot wound. However, in this case, it is more generally believed that an accident caused the boy's death. I would be extremely in-

terested to know if there really is any basis for believing that Melville did take his own life.

Francis V. Lloyd, Jr.

« THE RUSTIC AT THE COLUMBIAN EXPOSITION (6:77 *et al.*). The reference at the last entry to the "most unique" portrait of President McKinley, "drawn in one continuous line" by Thomas Fleming, in his *Around the "Pan" with Uncle Hank*, is not entirely accurate. Claude Mellan (1598-1688) engraved in line on copper the one notable example of this technique, the famous "Veronica's Handkerchief," which showed a head of Christ done in one line running spirally from the tip of the nose. Fleming's presentation is a cheap copy of the idea.

Frank Weitenkampf

« ICE BRIDGES (3:153). The freezing of the St. Lawrence at Quebec in 1871 was described as an "ice bridge" formation in the *National Repository* for 1878 (p. 399). However, this appears to have been only the customary freezing across of the river and not the accumulation of a bridge-like mass of ice.

T. L. E.

« FOLKLORE OF CALIFORNIA WINES (6:54). The Wine Institute, at 85 Second Street, San Francisco, is a source of information on the lore and legends of wines and wine-making.

Godfrey Irwin

« "CLEM," "KILROY," ETC. (5:189 *et al.*). There is an account of the Kilroy legend in *Esquire* for April, 1946. David Scheyer ("The Kilroy Story") alleges that Kilroy was a pilot in the

Air Transport Command. Some versions state that he was born in Texas; others that he came from the interior of China. In any case, he is supposed to have had an affair with a sultana or again, with an Indian princess, for whom he built the Taj Mahal. Most American towns, with populations over 25,000, however, sport inscriptions to the effect that "Kilroy's girl lives here." Inevitably, Scheyer's article fails to assign a definite origin to this wartime folklore hero.

Verax

« BLACK ANGELS (6:90 *et al.*). A modern presentation of a "black angel" appeared on a throwaway issued, in the spring of 1946, by the Interboro and Inter-City Parents Association, a New York City Negro organization. A little Negro child, wearing wings, is shown perched on a high stool writing with a quill pen in the Book of Life. The sheet was only a handbill announcing a meeting at the Harlem Town Hall.

L. P.

« AMERICAN NEWSPAPERS ABROAD (5:126 *et al.*). The first issue of the *Rome Daily American*, a privately-owned English-language newspaper, appeared on the newsstands in Rome on March 17, 1946. The eight-page tabloid was published by four former members of the Army's *Stars and Stripes*, and carried news reports from three major American news services and the columns of several American commentators. The name plate of the paper was superimposed upon two unfurled American flags.

A. B.

« CURIOUS BINDINGS AND CONTAINERS (4:185). Dr. Carl Björkbom, recently

appointed librarian of the Royal Technical University in Stockholm, described an unusual binding in the Swedish Royal Library in "Ett egendomligt bokband i Kungl. biblioteket" (*Svensk bokbindaretidning*, Vol. 34, pp. 5-7). The volume consists of six German didactic tracts published between 1567 and 1573, two in small octavo and the others in sixteenmo. The two octavos are bound together with the spines in opposite directions. Each two of the sixteenmos (exactly half the size of the octavos) are attached to the outside covers. The book, therefore, can be opened in six different ways. Toward the end of the eighteenth century, it was rebound in simple blue papier-mâché. The original binding had been expensive, judging from the ornate gilding; this had been damaged, however, and some of the sixteenmos are defective.

Five of the tracts were printed by Johann Eichhorn in Frankfurt an der Oder, and carry his printer's mark (a squirrel gnawing on a nut) on the title pages. The last tract was printed in Wittenberg, by Hans Lufft, who also published Luther's writings.

The volume once belonged to the Swedish printer, Peter Sohm, and was in his Museum Typographicum, which he presented to the Swedish Royal Library in 1812.

Similar volumes are in the collections of the following libraries: Norrköping (Sweden) Public Library; Württembergische Landesbibliothek in Stuttgart; Castle Plathe in Pomerania; Karen Brahe's library in Odense (Denmark); and in the Cathedral School library in Ribe (Denmark).

Lawrence S. Thompson

« "POP" CONCERT IN CARNEGIE HALL (6:72). The Philharmonic concert of May 4, 1946, is cited in the Thumbtack as the first (i.e., popularly attended, popularly priced) such performance in New York City. However, Theodore Thomas' concerts of eighty years ago drew tremendous crowds and had many of the characteristics of the contemporary "pop" concert. During the 1864-65 season, according to Charles Edward Russell's *The American Orchestra and Theodore Thomas* (N. Y., 1927), Thomas took in enough money at Irving Hall to "pay the bills," which was somewhat remarkable in view of the fact that concert-goers in that day were not inured to three hours of unbroken "heavy" fare, and anybody who (as did Thomas) succeeded in "sugaring up" symphonies in such a way as to make them palatable deserved real credit. His method was one of scattering several substantial pieces over a full evening's music, part of which was customary trivia.

F. W.

« JEFFING (6:94 *et al.*). Charles Thomas Jacobi's *Printers' Vocabulary* (London, 1888) defines several jeffing terms: "cock"—a throw in which one quad lodges on top of another, lifting it partly off the surface thrown on, and for an occurrence of this kind another throw is allowed; "gods"—compositor's name for the nine quadrats used in jeffing.

Jacobi also lists "beano," slang equivalent of "beanfeast" or "wayzgoose" [see also *AN&Q* 6:44].

P. E. C.

The background of the cover is white with several parallel black diagonal lines running from the top-left towards the bottom-right. A solid black rectangular box is centered in the upper half of the cover, containing the title and subtitle in white text.

# AMERICAN NOTES & QUERIES

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## Notes

*"Animated Illustrations of Geography"; or, The Panorama in America, 1790 and Beyond*

(II)

BY 1815, says Odell, in his mammoth *Annals of the New York Stage*, panoramas were "like measles; a possibility anywhere." He was referring, of course, only to the New York siege of the panorama; but within fifteen years the epidemic had taken on terrific proportions.

St. Louis was a thriving city in the 1830's and 1840's and the theaters were enjoying an all-round boom. Oddly enough, of the six large panoramas of the Mississippi painted over the mid-nineteenth century period, five were done by artists working in St. Louis, most of whom were associated with the stage, either as carpenters (as was Henry Lewis) or as scene painters (as was John Rowson [Rowsen] Smith). It was Smith who, according to the best of sources, though secondary, first assembled what could be called a panorama of the Mis-

issippi. This series of sketches is said to have been shown in Boston in 1840 and destroyed by fire shortly thereafter. But "by 1844" (according to the same report) he had finished a "new one" (by implication, a second of the Mississippi). However, in the introductory paragraphs of his own *Descriptive Pamphlet of Smith's Panorama of the Mississippi* (Philadelphia, 1848) he states that the panorama "has been finished some months" and was delayed by a legal entanglement (with damages set at \$50,000.00 but "amicably settled" by the payment of "several thousand dollars," though to whose advantage is not clear). Smith reports, moreover, that the painting of his panorama had occupied his time "for years, to the exclusion of all other pursuits"; and he boasted its treatment of "700 miles more scenery" than is retraced in "the smaller panoramic painting called 'Banvard's.'" It is clear, then, that Smith's immense panorama of the Mississippi was not ready until about 1848, and that meantime John Banvard, another artist who had made his way to St. Louis, had succeeded (in 1846) in bringing large audiences, by special train, to Boston, to view his handiwork. Smith's claim to the "first" of this category rests, then, on whether or not his sketches of the Mississippi exhibited in Boston in 1840 could actually qualify as a panorama in the contemporary sense of the word.

Banvard's fortune was incredible—not only in dollars but in prestige—but it had not arrived without effort or without a period of harrowing reverses. It is with Banvard's venture that the literary names of that period are associated. Longfellow made *Evangeline* of it and again caught up the subject in

his admittedly inferior novel *Kavanagh*. Thoreau mentions the panoramic form in his essay on "Walking" (first published in 1862), and Whittier borrowed it direct for his *The Panorama and Other Poems* (1856).<sup>1</sup>

The radius of the region from which Banvard drew his crowds of spectators is of special interest, so far as a second sphere of rivalry is concerned. For it is possible that the enterprising Josiah Perham, who is credited with being the "originator of the American railroad excursion system," may have been influenced by Banvard's promotion techniques. At any rate, it was in 1850 that Perham bought, from William Burr, an amusement "proprietor," a panorama called "Pictorial Voyage . . . to Canada, American Frontier, and the Saguenay." Burr had publicized it as the "Moving Mirror" and had shown it in the Minerva Rooms in New York City; Perham advertised it as "The Seven Mile Mirror," and opened it at the Melodeon in Boston. In a list of "parties" who pilgrimaged to Boston to see Perham's panorama, over its first six months, virtually every town in New England is represented. As many as 1,500 persons came from Manchester, New Hampshire; 1,000 from Northampton, etc. (It was Perham, moreover, who only slightly later launched the Northern Pacific Railroad, and then struck financial reverses about a year after he had assumed its presidency.)

But to return to the Mississippi panoramas, perhaps the most famous name in the field of painters is that of Henry Lewis, who, during the summers of 1846, 1847, and 1848, made sketches and collected notes all the way from the Falls of St. Anthony to the Gulf of

Mexico. Of Lewis' work there are two valuable records. One is the diary he kept during his sketching trip of 1848, published by the Minnesota Historical Society in 1936. The other is the handsome and baffling volume on the Mississippi Valley, *Das Illustrierte Mississippithal*, published in Düsseldorf over the years 1854 to 1857; and for the plates of this (eighty; four in each of the twenty separately-issued parts) Lewis drew upon the canvases he had done for his extensive Mississippi panorama. Text was furnished by George B. Douglas, who had accompanied Lewis on his first two river expeditions; there is no indication as to who translated the material into German. It is assumed that the influence of this book, in the fifties, on German immigration into the United States was tremendous. But because the publishers—Arnz & Company—failed not long afterward, the book remained quite unknown on this side of the Atlantic until it was reprinted in 1923.

[Since the publication of the first part of this note I have learned of the survival of Eduard Robyn's panorama—"An Artist's Travels in the Eastern Hemisphere"—painted sometime before February, 1855. And through the kindness of Charles van Ravenswaay, Director of the Missouri Historical Society, I am able to set down here a slight description of it—all of which is a very pleasing insertion, in view of the fact that most of the material on panoramas comes not only third- or fourth-hand but is vastly removed, in time, from the subject itself.

Robyn's panorama was "discovered" by someone on the staff of the Federal Writers' Project (Missouri), and was afterward presented to the Historical



Society. Mr. van Ravenswaay states that when it was received a part of it was unrolled, but the paint was found to be so "powdery" that it seemed unwise to unroll it further until it had been treated. It was evidently done in thin oil paint on light-weight canvas, and has probably suffered more from dampness than from anything else. And yet the colors on the portion that Mr. van Ravenswaay has examined are bright and fresh and the scenes have real charm. The whole is in two rolls, each of which is about ten feet wide and apparently a good many hundred feet long. The machinery for exhibiting the panorama has presumably been destroyed, but one of the wooden rollers is left and this is eight or ten inches in diameter.]

The immense popularity of the Mississippi panoramas undoubtedly encouraged more elaborate experiment in the water-route techniques, and perhaps the prince of all was the "Maréorama" at the Paris Exposition in 1900. The spectators—making a journey on the Mediterranean from Marseille to Constantinople—sat as on the steamer's deck, which was controlled by a device that caused it to "roll and pitch as at sea." Smoking funnels, an unpleasant smell of tar, streaks of lightning, a mounting glare of sunrise, etc., all contributed to the general illusion. Even deck hands were there "hurrying about . . . ostensibly to help any who may suffer from *mal de mer*."<sup>2</sup>

Popular interest in the romantic and unspoiled regions of the Mississippi Valley was still at its peak when a whole new field of material presented itself, in the early days of 1848, to the panoramist: the discovery of gold in Cali-

fornia. Odell records an unidentified "Grand Panorama of a Voyage to California around Cape Horn,"<sup>3</sup> opening at Stoppani Hall (N. Y. C.) on September 17, 1849; but whether or not it had been conceived before the rush for gold became pandemic is not clear. To the same period belongs Meyers' "Grand Panorama of a Voyage to California," and, finally, with much more precise identification, the "Panorama of the Gold Mines of California," presented to the eastern public about May, 1850, by Eimert and Penfield.

As early as 1848 Banvard, at his Panorama Hall, in New York City, had set up a thrilling exhibition of the bombardment of Vera Cruz, complete with pyrotechnics; and under anonymous direction at the Minerva Rooms was "Taylor's Campaigns in Mexico."<sup>4</sup>

The ground-work, then, for the Civil War panoramas of the eighties (and seventies) had already been laid. Paul Philippoteaux, who earned as enviable a reputation as did any other foreign artist, was himself responsible for four extensive cycloramas of the Battle of Gettysburg. (He was the son of Félix Emmanuel Henri Philippoteaux, the French scenic artist.) Battle scenes, from the very first of the panoramas on to the last, drew large and constant audiences. In general, the effect was intensely photographic, and in some way presented a challenge in realism that the public wanted. Most of them, too, were in the form of cycloramas, and in their stationary state acted as a kind of memorial to an episode of the past, serving much the same purpose as does an ordinary mural (although panoramists, in general, were much less imaginative than modern muralists).

Whether religious panoramas (or cycloramas) have ever been very abundant I am not prepared to say, but I am told that as late as 1929, a cyclorama of the Crucifixion could be seen in a building just outside the shrine to Sainte-Anne de Beupré in Canada.

In view of the fact that by the mid-nineteenth century photographic experiments were enjoying excellent success, each new step therein threatened to introduce something that might have thrown the panorama out altogether. One of these stages saw the perfection of the diorama. With this Daguerre's name is ever associated, but it had, of course, been "in the making" long before his patent was taken out in 1823. The diorama, in its finished form, has been described as "a mode of scenic representation in which a picture, some portions of which are translucent, is viewed through an aperture, the sides of which are continued toward the picture . . ."; light, thrown upon it from above, may be diminished or increased, etc.

The dioramic principle was variously adapted to panoramic production here in America. William Dunlap's final play, *A Trip to Niagara; or Travellers in America*, opened at the Bowery Theatre in New York City on November 28, 1828, and proved to be written for the sole purpose of exploiting "a new scenic device called the Eidophusikon [*sic*] or Moving Diorama."<sup>5</sup> (This may sound somewhat late for the introduction of de Louthembourg's "Eidophusikon" [*see AN&Q* 6:99], but the diorama itself was commercially in its ascendancy over this period.

As for its survival, it is—verbally, at least—a modern medium, kept before

the public eye by such ventures as the General Motors exhibit at the New York World's Fair. This, however, might better have been known simply as a "futurama," for it was concerned with a planned ideal and employed very few (if any) of the original dioramic techniques.

In England and on the Continent, during the 1820's and 1830's, dozens of variations of the panorama and diorama were produced—"Polyorama Panoptique," "Teleorama," "Panoramacopia," "Doeidorama," etc. Some, like the "panoramic hand-screens," manufactured and popularized by the French about 1820 (or later), were miniscule adaptations of the original devices. Desmond Coke describes one of his "three chaste hand-screens of about 1820" in his *Confessions of an Incurable Collector* (London, 1928, p. 62):

. . . whereon framed in an idyllic rural scene of shepherds and recumbent ladies, a view unrolls itself (when and as the ivory handles decide), changing from one royal palace to another through a strip of pleasant country; the whole transparent . . .

He supplies an illustration (facing p. 48). The contrivance looks very much like a rather simple octagonal Japanese fan, with two small ivory disks dropped from its lower edges.

But to return to the panorama itself, it may be of interest to note—and this has been expressed by several writers—that the people who witnessed one of those unfolding scenes saw in it precisely what they wanted to see. A slaveowner, in the fifties, might see, in one of the famous Mississippi canvases, the dramatization of his own cause: the need

for harnessing that vast natural source of power, for utilizing the richness of the valley soil, and for tackling a monstrous job with abundant and cheap labor; a northerner would recognize the same immensity in natural wealth, but would regard it as something that belonged to all men, regardless of color, etc. Unlike the theater or the motion picture, therefore, where the argument, if at all effective, is unified and clearly pointed, the panorama was a very feeble and passive form of propaganda. Not merely for this reason but for much more obvious ones, it was distinctly a "period piece" and will probably never be revived as a popular medium.

E. A. A.

1. *New England Quarterly*, December, 1938.
2. "The Maréorama at the Paris Exposition," *Scientific American*, September 29, 1900.
3. G. C. D. Odell, *Annals of the New York Stage* (Vol. 5, p. 284).
4. *Ibid.*, Vol. 5, p. 499.
5. Oral S. Coad, *William Dunlap* (N. Y., 1919).

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"B. I. J.": "Born in Japan"; phrase frequently used by children of missionaries, many of whom have recently been studying Japanese and are returning to Japan. † † † "BIG FIVE OF LINCOLNIANA COLLECTORS": association of Joseph Benjamin Oakleaf, Daniel Fish, W. H.

Lambert, Judd Stewart, and C. W. McLellan, formed prior to 1906; so-called because the members owned the largest collections of the day.

"HEMEROTHEQUE DE PARIS": nickname of periodical reading room of Bibliothèque Nationale, Paris † † † "HOTSHOT": daily transcontinental flying schedule on U. S. Navy's "All-weather airway," on which no flight has suffered bad-weather cancellations in five months of operation (N. Y. *Herald Tribune*, October 14, 1946). † † † "LDWTGTRMB CLUB": "I don't want the government to run my business" club (Chicago *Tribune*, October 3, 1946).

MOVIE SERIALS SLANG: "baddies" (villainous characters); "cheater-cut" (introduction of a few feet of film showing hitherto-unnoticed avenue of escape for victim); "clean heavy" (suave villain who directs the misdeeds); "cliff hanger" (serial melodrama); "dirty" or "dog heavy" (villain who actually carries out the misdeeds); "goodies" (virtuous characters); "middle action" (slam-bang fight); "take-out" (rescue of hero or heroine from hopeless situation); "We don't want it great, we want it Friday" (slogan of serial directors); "weenie" (object of the scheming, e.g., a map, document, etc.).

"PICKLE BARREL": AAF term for storage status of presently-unused heavy bombers (N. Y. *Herald Tribune*, October 15, 1946). † † † "SIX NAPOLEONS": "a scion society of the Baker Street Irregulars [Sherlock Holmes disciples]; meets in a restaurant seventeen steps down from the street" in Baltimore (Vincent Starrett, "Books Alive," Chicago *Tribune*, September 22, 1946).

## Queries

» HISTORY OF THE FRONTISPIECE. Can anyone give me information about the history of the frontispiece of a book? Is there any literature on the subject?

Samuel T. Farquhar

» MODERN CHARACTERS IN A BYGONE MILIEU. What books, published in the past seventy-five or one hundred years, have been written round the experiences of a modern character who is projected backward into an earlier period? A prime example is Mark Twain's *A Connecticut Yankee in King Arthur's Court*.

Earle Cornwall

» TO LOSE FACE. What seems to be an early use of the phrase "to lose face" appears in Major Samuel Shaw's *Journals* (Boston, 1847, p. 197). Shaw, who was the first American consul at Canton, wrote a striking description of how Chinese creditors pressed their debtors for payment. Debts were traditionally paid between the winter solstice and the new year. At this time the creditors became very "imfortunate." If the debts were not settled, the creditor would, on the last evening of the old year, sit in silence before his debtor's house. At midnight, he would rise, congratulate the debtor on the new year, and go home. "The debtor," Shaw says, "has then *lost his face*, and no person will afterward trust him."

What earlier references are there to this phrase that has appeared so often

recently in connection with affairs in the Far East?

P. E.

[OED Supplement Face. sb. 10b.1876]

» FIRST AMERICAN FESTSCHRIFT. Can your readers tell me when the first *Festschrift* was published in honor of an American scholar? And for whom?

O. R. Madell

» CUSTOMS OF THE PRINTING CHAPEL. Joseph Moxon's *Mechanick Exercises* describes an old-time custom whereby the compositor would knock his stick on the case when another worker made a statement that was difficult to believe. Edmund G. Gress stated (*American Printer*, June, 1933, p. 31) that this practice was followed, here in America, at the time when he was just beginning to learn the trade. Does this custom still survive? And do other traditional gestures of the kind survive among printers today?

L. S. T.

» PINEAPPLE AS SYMBOL OF HOSPITALITY. Can any reader tell me how the pineapple came to be regarded as a symbol of hospitality—and to what extent this belief is held?

L. B.

» CALIFORNIA-FLORIDA RIVALRY. Has the now-traditional rivalry between California and Florida been treated from the historical point of view? Where can I find the early references to this psychological warfare between the states?

T. Judd

» OCTOBER 1: MOVING DAY. The selection, in metropolitan New York, of

October 1, as a general day for removal from one apartment to another, seems to be as arbitrary as it is inconvenient. Just why was this one date chosen? Is the custom one of long standing? Is it general in other parts of the country?

Edward Schramm

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« CROSSING THE LINE (3:46 *et al.*). I have come upon a 1529 description of the manner in which the crossing of the equator was celebrated in that year—a reference considerably earlier, I believe, than any of those contained in the query or in subsequent answers.

It is to be found on page 251 of Parmentier's "Journal du Voyage de Jean Parmentier, de Dieppe à l'Île de Sumatra, en l'année 1529," in *Recherches sur les voyages et découvertes des navigateurs normands* (Paris, 1832), by L. Estancelin. The knighting (*chevalerie*) of certain of the crew involved both ritual and feast:

Le 11<sup>e</sup> [mai], au matin, furent faits chevaliers environ cinquante de nos gens, et eurent chacun l'accollée, en passant sous l'équateur, et fut chantée la messe de *salve sancta parens*, à notes, pour la solemnité du jour, et prinmes un grand poisson nommé *albatore* et des bonites, dont fut fait caudière pour le souper, en solemnisant la feste de la chevalerie. Le matin cap fut mis au sud su-est; a midi fut prinse la hauteur à 10 minutes, outre la ligne, vers l'antarctique . . .

It would seem, from this, that although *l'accollée* remains somewhat unexplained and might have struck a distinctly comic note, still the day itself was not without such a solemnity as the mass of *salve sancta parens* (and it is conceivable that even this may have been a mock ritual, which epitomizes the state of the whole ceremony a century later).

Nicolas Aubin's *Dictionnaire [sic] de Marine* (Amsterdam, 1702) reviews (*s.v. Bâptême*) what sounds like a reasonable version of the early history of this tradition. He relates it to a custom belonging to antiquity: when a ship arrived at a place where it had never been before, those among the crew who were apprentices were subjected to a form of "Baptism," or "cast from the yard-arm into the sea." And like several historians of the custom, Aubin calls it a "Cérémonie profane," and notes that nations are not at all uniform in their practice of it, nor are the crews that sail the ships belonging to any particular nation. One of the commonest of French customs of the mid-seventeenth century obligates the apprentice (who is undergoing the baptism) to run a kind of gauntlet between two rows of sailors, all of whom have buckets of water in their hands. This unpleasant stretch is paced off just after the chief steward, full-bearded and gasket-covered, has performed the ceremony, "reading" it from what may well be only a marine handbook or any other available volume.

R. A. Feller

« GUM IN ITS INFANCY (5:94 *et al.*). The gum-chewing habit was evidently common in California in the early seventies, judging from an item appearing

in the *California Mail Bag* in November, 1873. At that time chicle-base gum (or gum as we know it today) was still in the experimental stage, and the gum mentioned below was probably spruce or paraffin, both of which kinds were manufactured largely in Maine and would have presented something of a distribution problem, so far as the West Coast is concerned. The *Mail Bag* paragraph reads:

A stranger in this city might at first be led to suppose that the fair Misses of San Francisco use the "weed" for chewing purposes. But it is not so; it is merely chewing gum. A young and blooming Miss of say sixteen summers is seen chewing away with might and main; suddenly she pauses, expectorates, and passes on. It is an innocent amusement, and splendid training for the jaws. This training is utilized when they become married.

M. E. T.

« "NAY, NAY, PAULINE" (6:92 *et al.*). The expression "Nay, nay, Pauline" is not to be found in the play translated from the French by John Oxenford and cited at the last reference. That play is a dark tragedy and could not be adapted for presentation as a "musical play" or operetta, the kind of production to which Mr. Thayer referred.

John Gildersleeve

« BOOKS BOUND IN HUMAN SKIN (6:48 *et al.*). Robert Briffault uses the ownership of a number of volumes bound in human skin to establish the decadence of one of the characters in his *Europa*. The high point of the collection was said to be bound in a nun's skin so artfully arranged that one of the natural

folds of the body served for the opening of the book. Since Briffault was a bookseller before he became a novelist, there is a faint chance that fact rather than folklore furnished him with the detail.

H. G. D.

« JEFFING (6:112 *et al.*). The game of jeffing used to be popular among English type foundry, according to John Southward's *A Dictionary of Typography* (London, 1871). Foundry, like printers, would throw to see who should pay for the drinks. The term used, however, is "bogling" rather than "jeffing." Also, when a "two" was thrown, the cast was called a "duck," since the shape of the figure two has some resemblance to the neck of the bird.

L. S. T.

« HONEYMOONS AT NIAGARA FALLS (6:59 *et al.*). It is possible that the opening of the Buffalo & Niagara Falls Rail Road in 1836 helped to develop the popularity of the Falls as a honeymoon resort. However, stage coaches and steamboats had then been in operation over that territory for several years. Even before the opening of the Erie Canal in 1825, Niagara Falls had become a high-spot attraction on the "fashionable tour." It was in 1822 that Gideon Miner Davison of Saratoga Springs issued the first of his *The Fashionable Tour: or, A Trip to the Springs, Niagara, Quebec, and Boston*, a title that was revised and subsequently reissued. This little book, however, was not written for the honeymoon trade.

Edgar W. Martin (6:59) said that as late as 1860 Niagara Falls was not regarded as a favorite honeymoon spot; but there is some evidence to the con-

trary: George W. Holley, in *Niagara: Its History and Geology, Incidents and Poetry*, wrote (1877):

For many years it has been famous as a favorite resort for bridal tourists, a honeymoon cell where they can escape the hum of busy life and charm each other with their own particular hums; where in a crowd of strangers they can be so excessively proper that every one else can see how charmingly improper they are.

The lines from Col. Peter A. Porter's *Album Sketch*, quoted in *AN&Q* 3:127, furnish proof for the earlier date, for Porter died on June 3, 1864.

Starting at the other end, Holley noted (p. 105) that General P. Whitney opened the first hotel in 1815. This was but a small place and probably without important competition until about 1826. Since hotel accommodations are essential to any well-regulated honeymoon, one may assume that there was no great volume of honeymoon travel to the Falls prior to that time.

Unfortunately the literature of the region in this early period contains only veiled references to the subject. Certain lines in Thomas Gold Appleton's *Goat Island* (1842) and the *Table Rock Album* (1848) suggest the presence of newly-weds at the Falls.

In examining my collection of guidebooks to Niagara Falls, I discover that their authors were concerned principally with what visitors should see and do, rather than with the marital state of the visitors themselves. Horatio A. Parsons, runner-up for the honor of publishing the earliest guidebook, cited in his second edition (1835, p. 33) a single specific instance, unfortunately not dated:

The writer once had the pleasure of joining a lovely couple in marriage about 11 o'clock on one of the brightest nights he has ever known, in full view of this enchanting scene, and then of taking a romantic excursion with the party around (Goat) Island. . . .

This happy couple may have come from the vicinity—the difficulties of travel make that seem probable.

The evidence, obviously, is not conclusive. If I were forced to commit myself, I should venture a guess that honeymoon visitors to the Falls probably became a significant part of the local scene in the 1840's or 1850's.

The custom still goes on, of course. Only a few years ago, the International Railway Company registered the name "The Honeymoon Line" for its bus route between Buffalo and Niagara Falls. The line is the successor to the big yellow cars of the old high-speed interurban electric line that probably carried more honeymooners in its day than any other railroad in the country. The Million Dollar Highway—U. S. Route 104—is sometimes called the Honeymoon Trail. In 1941 there was something of a furore in the papers when the Generators, an organization of young businessmen at Niagara Falls, urged the press to seek out Niagara's oldest honeymoon couple. Mr. and Mrs. Albert B. Praul of Philadelphia qualified and were brought to Niagara for a repeat performance, all expenses paid.

Walter McCausland

« DROPPING A SPOON (6:105). In my family (where such things are Irish or Scotch-Irish) dropping a knife means a gentleman visitor; a fork, a lady. A

spoon, so far as I know, means nothing. My guess about the origin is this: a knife looks like a man, a fork like a woman (the tines are the skirt). But a numerological idea may strike a mystic; one is masculine, two feminine, and I think the earliest forks had but two tines.

I met one person who reversed the interpretation; and I suspect some may say a spoon means a child (a big head!). But little children drop spoons so often, one can see why some thought it no omen at all. This is surely an example of the quite harmless kind of superstition.

T. O. Mabbott

« NIGHT SHIFTS (6:46 *et al.*). The early morning watch aboard ship has long been known, in the British Navy, as the "grave-eye," because of the fact that the air at that time is likely to be soupy, thick, and about as opaque as gravy.

Incidentally, I should like to know whether the "graveyard [shift]" mentioned at the last reference is a corruption of the "grave-eye" expression above. To New Englanders or to southerners—where the *r* before the final *d* is traditionally dropped—the two words would sound enough alike to encourage this transformation.

R. A. F.

« PERFECT PROOFREADING (6:80 *et al.*). A note in the July, 1946, *Pierian Spring*, issued at intervals by the University of California Press, has a bearing on the up-to-date fallibility of proofreaders. Rhys Carpenter, Professor of Classical Archaeology at Bryn Mawr College and Director of the American

School of Classical Studies at Athens, telegraphed one final correction—just before the printing of his *Folk Tale, Fiction and Saga in the Homeric Epics*—to the Press, together with the reassuring comment: "Have found no other errors." Later, however, he wrote that he had found two additional misspellings in the final proofs, and added that he had consoled himself with the thought that "if they escaped your proofreaders, the general public will not spot them." He would, he said, carry his "guilty secret in silence to the grave." The *Spring* explains: "The secret is his; he has not told even us what they are."

This same note quotes an apposite line from Ronsard:

*Tu excuseras les fautes de l'imprimeur,  
car tous les vœux d'Argus n'y  
verraient assez clair.*

' R. R. E.

« ONLY NINE SYMPHONIES (4:30 *et al.*). Bruno Walter, in his *Gustav Mahler* (N. Y., c. 1941), says (pp. 58 & 59) that when Mahler first spoke of *Das Lied von der Erde* he called it a *Symphony in Songs*.

It was to have been his *Ninth*. Subsequently, however, he changed his mind. He thought of Beethoven and Bruckner, whose *Ninth* had marked the ultimate of their creation and life, and did not care to challenge fate.

But, since the work *was* a symphony, Mahler found no escape from the "ominous designation."

Somewhat later in the volume Walter states that Mahler, during his last days in New York, had been working on the sketches for his Tenth never-finished



symphony. He had entrusted Walter with the task of editing two almost complete movements of this work, and it was learned that Mahler (p. 219)

found himself inspired to a very strange solo on the bass drum by the music that accompanied a New York fireman's funeral which he had observed from his hotel window.

*L. A. Wheelock*

« BETTERSORTH AND HUME (3:10). C. L. Stoddard, a long-time resident of Carlinville, Illinois, has given me, through his daughter, Harriet Stoddard, a member of the Blackburn College faculty, most of this material; the rest comes from other old-timers of the neighborhood.

Virtually nothing seems to be known of the early life of Alexander Pitts Bettersworth, neither of his family origins nor of his education. It is believed that he came, presumably from the South, to Carlinville, the town in which he spent the active part of his life, around 1861. At any rate, it is known that he was there practising medicine as early as 1865. He was married to Ann Fishback (sometime in the sixties') and the family lived on South Broad Street in a house that still stands (next door to the Immanuel Baptist Church). According to local legend, Dr. Bettersworth built half his house, and then, caught in the post-Civil-War depression, boarded up one side; the structure was not finished until one of his daughters took it over following his death (which evidently occurred in California, sometime before 1904).

The Bettersworths had three children: Dora (who was first married to

Howard Brown, by whom she had a daughter Anita, and later to Brewster Smith, by whom she had a son whose name is not known); Ruth (married and recently living in California); and Alexander, who is believed to have prospered as an artist and to have had his paintings exhibited in New York.

It was after the decline of his medical practice that Dr. Bettersworth turned to writing. So far as local recollections and records go, there is nothing to indicate that he had ever (either before or after his novel-writing) been a "newspaperman." Mr. Stoddard remembers *John Smith, Democrat*, and says that it was illustrated with small sketches, probably by the author. It was not a romance, but the story of the life of a man in a small Middle West community such as Carlinville. Mrs. F. W. Burton, now an elderly resident here, believes that there was another book, published after *John Smith . . .*, a fantastic tale about a group that visited Mammoth Cave.

Strangely enough, none of Dr. Bettersworth's books is to be found in Carlinville today. And yet he is remembered as a man who made favorable impressions on people and who had noticeable and artistic ability.

*Mary Elizabeth Ambler*

« JOHN BASKERVILLE AND JAPANING (3:152). Every likely work here in the Birmingham libraries [Birmingham, England] has been examined for possible references to surviving examples of Baskerville's japanned work. The only lead that comes to the surface is to be found in a footnote on page 11 of *John Baskerville: A Memoir . . .* (London, 1907), written by Ralph Straus and

Robert K. Dent. The authors quote a statement of Samuel Timmins, drawn from the *Local Notes and Queries* (No. 152), in which it is pointed out that Baskerville, "proud of the trade by which he first made his fortune," used to drive about Birmingham streets in a carriage, the panels of which were "decorated by the japanner's art." Timmins also cites a paper given by one Mr. Harrod (*Proceedings of the Society of Antiquaries*, Vol. 2, No. 5) in which a "remarkable carriage, now preserved in Wiltshire," is described. It can scarcely be hoped, Timmins added,

that so remarkable a relic of the great printer has come to our days; but it seems probable that the carriage described is the one which Baskerville himself adorned. If not, it is worthwhile to enquire who could have constructed and decorated so extraordinary a conveyance. The very "hanging of the body" seems to show the printer's mechanical skill, and the decorations are so curious that it is not likely that any "sheriff" of Wiltshire would have indulged in such a freak.

This footnote was probably written in 1863, when the coach referred to was described to the Society of Antiquaries. H. Harrod, F. S. A., in his communication, stated that the coach was found on an estate belonging to the Baskerville family in Wiltshire and that it bore the Baskerville coat of arms. But there does not seem to have been any real evidence to support the theory that the coach was Baskerville's. In any case, this communication was made in 1863 and we have no record as to the present whereabouts of the coach.

Since much of Baskerville's japanned

work consisted of such articles as trays and salvers it is unlikely that much, if any, has survived. Also, it would be almost impossible to identify Baskerville's pieces unless they bore a distinctive mark, which is improbable.

The City of Birmingham Museum and Art Gallery contains nothing attributed to Baskerville; nor has the Curator any knowledge of samples of Baskerville's work.

H. M. Cashmore  
City Librarian  
Birmingham

[One "E. W.," writing in the *LN&Q*—the number immediately following that in which Timmins' account appeared—says that the only information he could add to what was given is something told him by his grandmother, born in 1746. She described Baskerville's carriage as "richly gilt, and painted with little naked cupids and flowers . . ." The cream-colored horses drawing the carriage, she recalled, were "covered with net hanging almost to the ground."]

This communication is reproduced on page 110 in the "Documents" section of the life cited above.—*Eds.*]

« GHOST STORIES INVOLVING MARK TWAIN (6:62 *et al.*). The anecdote at the last reference mentioning the legal hazards provoked by from-the-grave writing could not fail to remind one of the very recent literary accomplishments of the late Albert Payson Terhune, who, according to his widow (as reported by newspapers about a year ago), had dictated three books in as many years (he died in 1942). Only a few months after his death, I believe, the voice came

to her; and after convincing herself of its reality (she had first thought it an hallucination), she began to take down the dictated novels.

O. P.

« THE HUNDRED BEST BOOKS (6:78 *et al.*). Auguste Comte's "Bibliothèque positiviste au dix-neuvième siècle" is intended to be a list of "best books." A copy of it may be found in Arthur Berthold's edition of *Buecher und Wege zu Buechern* (Berlin, 1900).

L. S. T.

« TRAINING DAY (6:88). A short account of Training Day in Connecticut at the beginning of the nineteenth century may be found in Samuel Griswold Goodrich's *Recollections of a Lifetime* (N. Y., 1857, Vol. 1, p. 86). He said that the two great holidays of the year were Thanksgiving and Training Day—the latter a carry-over from the period of the Revolution:

The marching of the troops, and the discharge of gunpowder, which invariably closed the exercises, were glorious and inspiring mementoes of heroic achievements, upon many a bloody field. The music of the drum and fife resounded on every side. A match between two rival drummers always drew an admiring crowd, and was in fact one of the chief excitements of the great day.

E. A. Evans

« "PORK-CHOPPER" (6:87). "Pork-chopper" certainly did not originate with Mr. Ruch of the *New York Times* or with the UAW. It is a very old labor-union term for officials who are accused of being in the labor movement

for the sake of their salaries. It long antedates the CIO.

In a similar connection, the term "Jimmie Higgins" is worth noting. This was used in the Socialist party at the beginning of the century for the kind of willing worker who freely and cheerfully did all the dirty and tedious jobs that other people get out of—such as distributing papers, addressing envelopes, opening up halls, and so on. Upton Sinclair wrote a novel, *Jimmie Higgins*, based on such a character.

M. A. deF.

« MALE AND FEMALE ANIMAL NAMES (6:107 *et al.*). C. E. Hare includes a rather exhaustive collection of these terms in his *The Language of Sport* (London, 1938).

W. L. M.

« GIVING THE KEYS OF THE CITY (6:109 *et al.*). [R. R. Michaels' answer at the last entry was taken from the twenty-fifth *Annual Report* of the American Scenic and Historical Preservation Society.—*The Eds.*]

« ICE BRIDGES (6:111 *et al.*). A description of the method by which the "annual" ice bridge at Niagara Falls is formed, together with a picture of the bridge of 1871, appeared in *Frank Leslie's Illustrated Newspaper* for March 4, 1871. The bridge is formed below the Falls from an accumulation of frozen spray. The structure builds up gradually below the Falls from the jagged rocks on both shores and stretches "in every capricious and fantastic form conceiv-

able" across the river, finally becoming firm enough to support the weight of a man.

M. A. P.

« ALBATROSS SUPERSTITION (5:127 *et al.*). The crew of a ship torpedoed during the very early months of World War II brought down, I am told, an albatross, in the hope of eating it, but found it so tough and of such foul odor that it was entirely unusable, but the flying fish taken from its stomach were considered a real delicacy. There is no indication that the men had any fear of the bird; yet at that moment anything that bore any semblance to food was worth trying.

It will be remembered, in this same connection, that the Captain Bligh of the "Mutiny" caught, with his men, a number of albatrosses and judged them "not inferior in taste to fine geese."

R. A. Feller

« HUM HUM SHEETS (6:8). The reference to *humhum* in the DAE would seem to solve the question. Humhum is described as a "coarse cotton cloth imported from India." Humhum sheets were undoubtedly cut from this material.

S. A.

---

Statement of the ownership, management, circulation, etc., required by the Acts of Congress of August 24, 1912, and March 3, 1933, of AMERICAN NOTES & QUERIES, published monthly at New York, N.Y., for October 1, 1946.

State of New York, County of New York, ss.  
Before me, a notary public, in and for the State and county aforesaid, personally appeared Walter Pilkington, who, having been duly sworn according to law, deposes and says that he is the editor of AMERICAN NOTES & QUERIES and

that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, AMERICAN NOTES & QUERIES, 7 West 44th St., New York 18, N. Y. Editors, Walter Pilkington and Betty Pilkington, 7 West 44th St., New York 18, N. Y. Managing Editor, Business Manager, none.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Walter Pilkington, 7 West 44th St., New York 18, N.Y. Betty Pilkington, 7 West 44th St., New York 18, N.Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

WALTER PILKINGTON, Editor

Sworn to and subscribed before me this 30th day of September, 1946.

[SEAL]

GRACE L. PARKS  
(My commission expires 3/30/48.)

The cover features a black rectangular box in the upper center containing the title and subtitle. The background is white with several thin, parallel diagonal black lines running from the top-left towards the bottom-right.

# AMERICAN NOTES & QUERIES

*A Journal for the Curious*

DECEMBER, 1946

VOLUME VI

NUMBER 9

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## Notes

*When Christmas Cards Were Young  
and Gay: A Centennial in  
Sentiment*

CENTENNIALS are manna to all those harried individuals who burn away their lives (and their typewriters) in an effort to satisfy—in daily, weekly, and monthly rations—the reading appetites of several millions of people. Yet the centennial, in spite of its obvious advantage as a recurring phenomenon, is a rather dangerous entity; for unless it is inalterably fixed—as, for example, the birth date or death date of a famous figure—it is ever vulnerable to the heady advances of some new historical “find,” which, however trivial or inopportune in the estimate of the general reader, is a threat to the earlier interpretation.

Fortunately, so far as our immediate commemoration is concerned, the ancestry of the Christmas card is so complex that social historians appear to have been obliged to be a little arbitrary, in order to reach harmony of some kind or other. For a long time, then, the card designed by J. C. Horsley, R. A., under the supervision of Henry (later Sir

Henry) Cole, and distributed in 1846 to a thousand of Cole’s friends and associates, has been regarded as the first. It was a lightly-tinted three-panel piece (lithographed and then hand-painted), in the center of which was a very jolly group drinking wine; and in a spread across the bottom was the greeting, “A Merry Christmas and a Happy New Year to You.” Its early disappearance—and no doubt its eventual resurrection!—was hastened by the fact that militant temperance groups objected to the dominant theme.

The only threat to Horsley’s renown came a few years ago when an 1842 card was unearthed in the British Museum. This was designed by “W. M. Egley, Junr.” and was evidently conceived as a commercial Christmas venture. But because of the fact that it was merely black-on-white and lacked the all-important animation of color, it has not been allowed to eclipse the undeniably pleasing card of 1846.

That British card (Horsley’s), it is suggested, was a result of perhaps one (or more) of three influences: (1) German New Year’s greeting cards, common as early as 1800, bearing charming pastoral illustrations in which the figures were often clustered around a scroll (where the personal greeting could be written in); (2) the “Christmas pieces” which were popular, about the same period, with English school children (these were often festively bordered pieces with a large white space in the center, which the youngster was expected to darken with the best possible specimen of penmanship; and (3) the illustrated note paper issued for some time by the firm of Rock Brothers, whose decorations included snow scenes

and a number of festive subjects.

For some unexplained reason the Christmas card made virtually no headway in England over the next twenty years—except for some well-received cards designed by C. H. Bennett, a *Punch* artist, who marketed them in 1862. However, by the late sixties—along with the arrival of the bustle, as the *Illustrated London News* pointed out in its Christmas number, eight years ago—the Christmas card was seemingly here to stay.

Strangely enough, the first American cards seem to have sprung, somewhat independently, from an entirely different stock. The name commonly associated with them is, of course, Louis Prang, a native of Prussian Silesia, who fled from Europe, landed in New York in 1850, and immediately set up a partnership in Boston for the publication of architectural works. This failed abruptly; and he turned to the manufacture of leather goods. But he moved out of this shortly and finally settled down to learn wood engraving. For a time he worked for Frank Leslie, then head of the art department of *Gleason's Pictorial*, which he left in 1856 to open his own business as a lithographer (in partnership with Julius Mayer).

Prang was one of the first men in the United States to put good art within reach of the average American. As early as 1860, the year of his return journey to Europe, he had begun—against a barrage of discouragement on the part of his friends and advisers—the reproduction of famous works of art; and seven years later he set up a printing establishment in Roxbury, Massachusetts. The art reproductions were at first an obvious gamble, but before long

Prang had won out, and the traffic in art education was no longer a one-man job.

L. Prang & Company's trade card at the Vienna Exposition of 1873 drew highly flattering comment, and a "lady connected with the London agency" of the firm suggested to Prang that the card might look very seasonable if the trade name were to be replaced by some such greeting as "Merry Christmas." According to the Introduction to an 1899 *Catalogue* of Prang's collection of paintings, it was this card (or one very much like it) that had a wide sale in England in 1874 and was introduced here in the United States a year later. The "lady" in the London office remains unidentified, but it is possible that she was the same Mrs. O. E. Whitney, who, by several sources, is credited with having executed the design for Prang's first Christmas card—a small and simple floral piece on a contrasting background.

Mrs. Whitney—with initials inverted, however—figures again, oddly enough, in a piece of misinformation which was not only freely carried in the daily press six years ago but re-used in magazine form as recently as 1944. She was cited as the designer of a card that Charles Dickens was supposed to have sent to Louis Prang in 1873 and which became, by this report, the pattern or idea behind his long and successful venture. In view of the fact that Dickens was then three years in the grave, this effort to antedate Prang's first card by one year seems a little fanciful.

It was Prang's good fortune to see that the Christmas card—if it was to survive as a specimen of graphic art—needed quality workmanship and a constant renewal of ideas. For that reason



he began, in 1880, a series of prize competitions; and at the end of the second of these (1881) the winner list included a number of first-rank artists and made a very enviable showing indeed. Cards made from the prize drawings were placed on sale with ample identification. And Celia Thaxter, the Shoal Islands poet, was asked to write holiday verses for them. The stanzas themselves have not been established, but it is possible that they were the four headed "Christmas Eve" on page 51 of *The Heavenly Guest* . . . [c. 1935]. However good or bad they may have been, they became one of the prime movers in what has evolved as a cult of literary mediocrity. Why—as one wise observer put it, in effect—should the illustration on a Christmas card have to be done by an artist, while any cook or cosmetician is sufficiently gifted to hammer out the sentiment?

### N. P. Willis and Lincoln

THIS letter, written while Nathaniel Parker Willis was the Washington correspondent of the New York *Home Journal*, was sold recently at auction. The present owner has given permission to publish it:

Willard's,<sup>1</sup> March 29/62

My dear Mrs Daly<sup>2</sup>

I was very much gratified to get your letter & to find that I could in any manner be of use to my belov'd friend the Judge and yourself. The enclosed copy of a Letter<sup>3</sup> which I sent to Mrs. Lincoln will explain to you how I thought best to avoid the *present complete inaccessibility*<sup>4</sup> of the President himself—his cares and sor-

rows closing his doors against every one except on an errand of State.

I must tell you, by the way, that Mrs. Lincoln makes an avowal of *never answering letters*; and, though she will show mine to the President, I shall get no reply to it, except verbally when I see her.<sup>5</sup> It will serve its purpose all the same, however.

My absence from town (on a trip to Manassas) will be my apology for not replying more immediately to your most welcome letter, and I hope to be able to call on you in New York, in a week or two, with some more certain felicitations on the subject. Meantime, with my best love to the Judge, I remain, my dear Mrs. Daly,

Yours most sincerely

N. P. Willis

Mrs. Chas. Daly.

(Imogen,<sup>6</sup> whom I admire most for resembling you, is at present in Boston on a visit to my sisters, and Mrs. Willis<sup>7</sup> is at her father's in New Bedford. They will both be glad to know that I have heard from you.)

*Olybrius*

---

[1. Willard's Hotel in Washington. 2. The wife (nee Maria Lydig) of Judge Charles Patrick Daly of New York, whose opinion Lincoln and members of his cabinet had sought on several occasions during the war. 4. The "enclosure" does not accompany the letter. 4. William Wallace ("Willie") Lincoln, the President's second son, had died February 20, 1862. 5. Willis apparently had a considerable social success in Washington, and was a great favorite with Mrs. Lincoln. It is said (E. Keckley. *Behind the Scenes*, p. 110) that she was so much impressed by the obituary that Willis wrote of her son that she pasted it "with many tears" into her

scrapbook. 6. Imogen Willis, Willis' daughter by his first wife. 7. Willis' second wife, nee Cornelia Grinnell.—The Eds.]

### *Charles Nodier and the Don Vicente Legend*

I SHOULD like to correct a grievous but unintentional calumny of the Roman clergy which I committed in my "Notes on Bibliokleptomania" in the September, 1944, issue of the *New York Public Library Bulletin*. The sensational yarn about Don Vicente, charged with the murder of the dealer Augustino Patxot, who had outbid him for a 1482 Lamberto Palmart imprint, was repeated in good faith on the reputable authority of Bohatta, Bogeng, Cim, and Lang. [Don Vicente, according to the unsubstantiated legend, had once saved the valuable library of his cloister from ruinous robbery by appeasing the plunderers with lesser treasures. Afterward, however, he made away with the library himself and set up an antiquarian shop in Barcelona. His murder of Patxot (along with nine customers!) was carried out, so the tale went, in a rage over the loss of a bid. Tragically enough, it was discovered, in the course of the trial that followed, that the title over which the furor had been raised was not, as had been believed, a unique copy—a second copy had meantime been found in Paris.]

Ramón Miquel y Planas, in his *La llegenda del llibreter assassinat de Barcelona* (Barcelona, Casa Miquel-Rius, 1928; Colecció "Amor del llibre," v. 2), has alleged that the whole affair is an enormous fabrication of an irreverent

Frenchman, no less a person than Nodier. Miquel y Planas diligently searched the Catalonian press over the period cited by the various propagators of the Don Vicente legend, and he found no evidence whatsoever of the existence of Don Vicente or the crimes with which he was charged.

The earliest version of the myth which Miquel y Planas could find was an anonymous article, "Le bibliomane ou le nouveau Cardillac," in the *Gazette des Tribunaux* (No. 3465, October 23, 1836). Miquel y Planas assumes that Nodier was the author, and for two reasons: (1) At least two passages reflect peculiar (and unmistakable) interests of Nodier that show up in his later writings, and a third is a characteristic Nodierian analogy that can be duplicated elsewhere in his works; (2) Nodier was in Catalonia in July, 1827, at which time he must have picked up certain elements of the tale, notably the current stories of monks who had appropriated and sold books from decadent monasteries (and more precisely, the spoliation of the library in the monastery at Poblet near Tarragona, in which Don Vicente, according to the *Gazette*, was supposed to have been cloistered).

There are three basic elements in the tale: (1) the Cardillac motif, taken from "Mademoiselle De Scudéry," of E. T. A. Hoffmann (whom Nodier admired and imitated), the story of a seventeenth-century goldsmith who loved his own craftsmanship so much that he would murder his clients to retrieve the products of his art; (2) the tales of thieving Spanish clerics mentioned above; and (3) the *Catalogue of Spanish and Portuguese Books . . .*, by Vincent [sic] Salvá (London, 1826), in which

item 3015, page 84, is the Palmart imprint. The voracious Nodier, who must have known whole catalogues by heart, would surely never have missed this plum. Incidentally, Miquel y Planas deduces, logically enough, that the author of the article in the *Gazette* took the name Don Vicente from Salvá's given name (Castilian, *Vicente*; Valencian, *Vicent*; Catalanian, *Vicens*).

Miquel y Planas reprints, in toto, the text of "Le bibliomane ou le nouveau Cardillac" as well as Flaubert's *Bibliomane*, and lists or reprints the texts of the remaining progeny of the Nodier yarn. It is a noteworthy bibliography, not only because of the abundance of names involved, but because of the cleverness and soundness with which the investigation was conducted.

L. S. T.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"APPALUCY": piebald horse with "glass eyes" (white-rimmed)—cowboy slang (*New York Times Magazine*, October 20, 1946). i i i "BLACK COMMUNIST": a Roman Catholic with a Marxist ideology; Frankfurt am Main slang (*N. Y. Herald Tribune*, August 3, 1946). i i i "CLOCK": coin-collecting machine on New York City's Fifth Avenue busses—conductors' slang (*N. Y. Times*, September 29, 1946). i i i "CRAB-APPLE SWIRCH": long knife used by Negroes in Mississippi (W. A. Percy, *Lanterns on the Levee*, p. 305).

FIRST "G. I. UNIVERSITY": Champlain College, Plattsburg, N. Y.; New York State institution with preponderant (90%) veteran student body. i i i FIRST "RED CAP": James H. Williams, 67-year-old chief of porters at New York City's Grand Central Terminal; has 43 years of service (*This Week*, November 3, 1946). i i i "GOATS": followers of the late Thomas J. Pendergast in Kansas City, (Mo.) politics; so-called for their head-on political tactics (*Time*, November 11, 1946).

"HUMANICS": "science of human beings" (Roger J. Williams, *The Human Frontier*). i i i "LOBBYGOG": ward heeler—Chicago slang (*Time*, October 21, 1946). i i i "OCCUPATIONOLOGY": "science" of guidance (*Occupations*, April, 1944). i i i "QUIRELY": hand-rolled cigarette—cowboy slang (*New York Times Magazine*, October 20, 1946).

"RABBITS" (see "GOATS"): followers of Joseph B. Shannon in Kansas City, Mo., politics; so-called because of "their ability to pop up out of the bushes after the battle was over" (*Time*, November 11, 1946). i i i "SACRED COW": war-time code name—together with "Goose" and "Ritz"—for presidential C-54 used by Presidents Roosevelt and Truman; now the unofficial nickname. i i i "SPELUNKER": one devoted to speleology (*Life*, November 4, 1946).

## Queries

» "CAPTIVE MINE." For some time we have tried to find authoritative information on the origin and early application of the term "captive mine," meaning a

mine owned and operated by a steel or other corporation to supply coal for its own use. But our success has been negligible.

The earliest recorded use of the term, so far as our findings are concerned, seems to be that contained in *Mineral Resources of the United States: 1922* (Washington, D. C., 1925, Pt. II, p. 546):

It was not possible, however, to distinguish in the value of "coal loaded at mines for shipment" between the output of a commercial mine and the output of the "captive mines" owned or controlled by consumers . . . .

Fulton Lewis, Jr., gave this explanation of the use of the term in a radio broadcast on November 19, 1941:

The term "captive mines" refers, of course, to those coal mines that are owned and operated by steel companies. As for the origin of the term—the most generally accepted story is that it first appeared in 1900, when a newspaperman, writing about a mine sale, apparently had a little trouble making clear the difference between those mines which produced exclusively for the steel mills and the other mines which produced coal for the open market. So he coined the term "captive," and as we hear it today, "captive coal" simply means the coal that is produced in mines owned by the steel companies—for the exclusive use of their own steel mills.

Another theory is advanced by an executive of one of the local steel mills. He believes that the term originated in conjunction with railroad ownership and operation of steamship lines and New York ferry lines. These transportation units were known, in the language of the large railroad systems, as

"captive lines," according to this interpretation; and the term "captive mines" can be regarded as an illustration of an extension of the earlier expression.

As for the date of the first use of the term, three suggestions have been advanced: (1) that it belongs to a period about twenty-five or thirty years ago with the enactment of legislation requiring railroads to separate themselves from direct ownership of coal mines and steamship lines; (2) that it is as recent as the NRA; and (3) that it appeared in some I.C.C. litigation several decades back.

An interesting, though hardly plausible, explanation is supplied in Joseph T. Shipley's *Dictionary of Word Origins* (N. Y., 1945, s.v. "purchase"), where the editor draws an arbitrary or temporary synonymy between *purchase* and *capture*.

We shall welcome any precise information on this point.

Robert E. Runser  
The Public Library  
Youngstown, Ohio

» NO PERFECT BOOK, ONE PERFECT BOOK, ETC. For at least thirty years I have heard repeated a bit of folklore to the effect that no printer has ever turned out a book that is entirely free from typographical error. Occasionally this assertion is slightly altered to read: Only one printed book has been produced in a form that is wholly free from error.

I am curious to know where this saying originated and whether anyone can cite a specific volume correctly printed to the last detail.

Samuel T. Farquhar

» **TRADITIONAL CEREMONIES IN HONOR OF NEW BUILDINGS.** At a time when the building of a house or barn was a family job (with the help of neighbors), setting the ridge pole in place or, perhaps, some other climaxing operation evidently called for some kind of symbolic celebration. These customs, no doubt, differed from region to region, depending, I suppose, on the Old World traditions of the builders.

I would like to have a full description of a number of these ceremonies in the form in which they were observed here in the United States in the eighteenth or early nineteenth centuries.

T. O. L.

» **CROSSWORD PUZZLE HISTORY.** Rudimentary "crossword puzzles" or word squares were used by the ancients, but the puzzle in its modern form—the form in which I am interested—is apparently as recent as the late nineteenth century. The crossword puzzle took its first step toward ubiquity in 1913, when Arthur Wynne began to issue one a week in the New York *Sunday World*. The next significant date seems to be 1923, when the publishing firm of Simon and Schuster got away to a flying start with the publication of the first crossword-puzzle book.

I would like to fill in the details of the preceding recital—particularly those concerned with the nineteenth-century beginnings. Where can these be found?

E. A. McK.

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« **SIR WILFRED'S SEDAN-CHAIR** (6:73). The work referred to is probably Clara de Chatelain's *The Sedan-Chair, and Sir Wilfred's Seven Flights*, published by G. Routledge & Sons in London in 1866. This is an illustrated octavo volume of 300 pages. Neither the New York Public Library nor the Library of Congress has a copy. It is, however, listed in the *British Museum Catalogue*.

P. E. D.

« **NEGRO 'LECTION DAY** [*s.v.* "Pinkster" (6:36)]. I recently came across two accounts of Negro 'Lecture Days, both of which have pertinent details.

The first appears in Urania Locke Bailey's *Festal and Floral Days in New England and Old England* (N. Y., 1870), of which the third chapter is devoted to an "Old-fashioned Election Day." In the eighteenth century it fell on the last Wednesday in May. The holiday was celebrated all over New England, although the festival had its origin in the election of the Governor of Massachusetts. The annual celebration continued even after the formal election day had been changed to a date later in the year. The regions outside Massachusetts fell in with the holiday, according to Bailey, largely because they were so heavily settled by Massachusetts people.

During the period when slaves were common in New England, the Negroes held their own election on the day after

the white election. This followed the lines suggested in the Note (6:37 ff.)—i.e., nomination of a slave-governor, the great feast in his honor, etc. The main duty falling on the newly-elected Negro, according to this source, was the saying of "grace," in imitation of the white governor who had to fulfill this task at the regular State dinner.

The second reference is to Walter Tittle's *Colonial Holidays* (N.Y., 1910), with its account of William Read, a Negro boy, who in 1817 blew up a ship, "The Canton Packet," in Boston Harbor because he was not allowed to attend the "Artillery Election" in the City. (At that time Negroes were allowed on the Common only at "Nigger [Artillery?] 'Llection.") This popular verse was written as a result of the incident:

Who blew up the ship?

Nigger, why for?

'Cause he couldn't go to 'lection

An shake paw-paw.

("Paw-paw" was a game of chance in which sea shells were used as dice.)

K. E. Sweeney

« THE BANJO (6:80 *et al.*). *Banjo*, according to the *OED*, is a corruption of the word *Bandore*. The first entry under *Bandore* is for 1566:

Gascoigne *Jocasta* . . . A dolefull and straunge noyse of violles, Cythren, Bandurion.

This information is at variance with *AN&Q* (6:29 and 58).

Harry C. Bauer

« DANKO (5:40). I must confess that "Danko" is unknown to me. I suspect that Papini derived the name from "Sambo"—the common Afro-American

moniker—and that the character is purely fictional or perhaps hybrid or composite. Jack London did no "tramping" as late as 1902. And I do not think that it was *typical* of him to fraternize with Negroes. I do not mean that he was a race-discriminator, but he had deceived himself into believing that he was an "Anglo-Saxon"—a deception tending to make anyone race-conscious.

The fact that none of the clues that Papini supplies can be verified tends to support my feeling.

William McDevitt

« AMERICAN BOOK-BURNINGS (6:109 *et al.*). A "destruction" of books is recorded by Charles R. Hildeburn in his *Century of Printing* (Philadelphia, 1885, Vol. 1, pp. 7-8). Daniel Leeds's *Almanac for 1688*, which had been printed by William Bradford, was brought to the notice of the Philadelphia Quarterly Meeting of Friends, because Leeds, in "imitation of the Almanacs published in England," had included "some light, foolish and unsavoury paragraphs, which gave great uneasiness and offense to Friends." Bradford was ordered to turn in all the copies of the work and was paid £4 to cover his expenditures on the printing. The almanacs were then "destroyed"—by what method I was unable to discover. Burning was, of course, a distinct possibility.

D. J.

« A Colonial library was wantonly burned by British troops in 1781. The Rev. David Caldwell (1725-1824), a native Pennsylvanian who was later a resident of North Carolina, had assembled a library of considerable size and value, covering the classics, theological

works, and a large collection of medical books. When British troops overran the Greensboro area, the officers ordered Caldwell's library to be burned. The destruction took place in a large oven in the yard, and so complete was it that the clergyman lost all of his manuscripts and even his family Bible.

An account of this episode may be found in William Henry Foote's *Sketches of North Carolina* (N. Y., 1846, pp. 274 ff.).

L. A.

« "JOHN Q. PUBLIC" (6:89). The term was certainly in use in 1939—the *Independent Woman* for September of that year carried an article headed "I'm Secretary to John Q. Public," written by Mary Lou Gebhard, a public stenographer.

E. T.

« PERFECT PROOFREADING (6:124 *et al.*). Henry Stevens, in his *Recollections of Mr. James Lenox* (London, 1886, pp. 100-105), gives an illustration of the sensitivity of an amateur proofreader—on the matter of errors.

Lenox, in 1850, printed 229 copies of Washington's *Farewell Address* (54 copies in folio and 175 in quarto, "Printed for Presents only"). Most of the copies were elaborately bound in morocco, with emblematic toolings in gold and "variorum notes in one of the most sumptuous volumes." In 1852 Lenox took a number of copies to Europe for distribution among friends and libraries; and twelve of these he gave to Henry Stevens to be packaged. He told Stevens:

... until I undertook to print that work, I never knew the difficulty of

printing without typographical errors. The whole book was read over many, many times, both by myself and many literary friends, but never without discovering some provoking blunder. But we persevered, . . . until after a dozen or more revises, no one of us could find another misprint, and so I then gave order for it to go to press. It is said that the Oxford University Press offers a guinea for every typographical error in its Bibles. I should not fear to make a similar offer respecting this book, for I am thoroughly convinced that the printing is absolutely correct.

Stevens thumbed through the volume and—inevitably!—on page iv of the Preface (line 9) found *paper* written "papar." Lenox's "pride of accuracy evaporated in a moment" and he "wilted" into Stevens' arm chair. It was, Stevens adds, his first book, and he was "ill prepared for such a calamity."

The story, however, had a happy ending. Stevens called in John Harris (Sr.) to correct the error in each of the twelve copies. Harris shaved off the *a* with a razor and inked in an *e* to match the surrounding print. Stevens preferred to keep his own copy unchanged "as a memorial of the fallibility of one of the most exact and conscientious men I ever knew."

E. E. Sadler

[Copies of both corrected and uncorrected volumes are held in the Reserve Room of the New York Public Library. The corrected copies do not bear out Stevens' contention that the "restoration was perfect." However, it is possible that these particular transformations were not the work of Harris.—The Eds.]

« LONG AMERICAN HIKES (6:95 *et al.*). In 1884, Charles F. Lummis, later a colorful figure in Los Angeles, decided to move from Ohio to California—and to make the transfer on foot. He left Cincinnati on September 12, 1884, and arrived in Los Angeles on February 1, 1885. He found the 143-day journey "often fatiguing, but never dull." Westward of Colorado the hike became a series of real adventures. Strangely, his expenses amounted to many times the cost of a first-class passage by railroad. The trip was evidently not too exhausting physically, for Lummis recorded the fact that on the morning after his arrival in Los Angeles he was "in the harness, as city editor of the Los Angeles *Daily Times*."

Sixty years earlier, one P. Stansbury undertook a 2,300-mile walk and wrote an account of it called *A Pedestrian Tour* . . . (N. Y., 1822). He left New York August 20, 1821, and followed this route: from New York up the Hudson to Albany, Saratoga, Utica, Ithaca, Genesee and Niagara; then over into Upper Canada, down to Montreal and Quebec; through lower Canada to Boston, and back through Rhode Island and Connecticut to New York, where his ramble ended on November 4, about two and a half months from the day he had set out.

Edwin H. Carpenter

« MODERN CHARACTERS IN A BYGONE MILIEU (6:120). Jack London's *Star Rover* (N. Y., 1915) falls into this category. It is the story of Darrell Standing, a convict serving a life term in San Quentin. In order to make a mental escape from the agonies of wearing a strait jacket—the standard prison punishment

—Standing learns how to will his body, by degrees, to a temporary state of death, and thereby frees his soul. In this unfettered condition he relives his past in a series of previous incarnations.

O. C. E.

« The Broadway success, *Berkeley Square*, by John L. Balderston, is a fair example. The plot of this play, in which the hero revisits the London of 1784, was taken from Henry James's posthumous *The Sense of the Past*. James's unfinished story concerned a young American who slipped back from the year 1910 to 1820, finding the experience none too pleasant.

F. W.

« "CHIFF CHARK AND BOTTLE WASHER" (6:41). The Russian word *chara* means "cup," "glass," or "goblet." I understand also that the *chara* was used by the Boyars in old Russia for drinking purposes.

There is a verb—*chokatsya*—in Russian meaning "to clink glasses." Aleksei Tolstoi used the term in his historical works.

Carol Stuart

« BELL LEGENDS (6:107 *et al.*). On the plantations of ante-bellum Louisiana, according to findings in *Gumbo Ya-ya* (Boston, 1945, p. 241), plantation bells, used to summon slaves from the fields, were the subject of numerous legends. Zachary Taylor, for example, is supposed to have brought back from his Mexican campaigns a large number of silver Mexican dollars to be blended with the bell metal to sweeten the tone. And of Judah P. Benjamin's bell at Bellchasse, it is said that six



hundred dollars were used. A more striking legend was attached to the bell of Bernard de Marigny. This one contained one thousand silver dollars. And on the day the slaves were freed in Louisiana, the bell broke from its fastenings and was cracked beyond repair.

H. S. N.

« PERSONAL SHORTHAND SYSTEMS (4:175 *et al.*). Charles Proteus Steinmetz devised a personal shorthand system, a knowledge of which was a prerequisite for his secretaries. He developed it over a number of years, beginning as a student at the University of Breslau. It was based on the Swedish Arends system, combined with several others and modified to his own taste—a phonetic scheme in its entirety. The word *height*, for example, was written “h-i-t,” with a long “i.”

An account of the system is given in John Winthrop Hammond's *Charles Proteus Steinmetz* (N. Y., 1935, pp. 395-7). Hammond quotes Steinmetz as saying that he could read with ease the notes he had taken forty years earlier, and that the scheme enabled him to write as fast as he could think. An idea of the time-saving element may be gained from the fact that one page of shorthand notes was equivalent to three pages of double-spaced typescript. It was sufficiently concise to allow Steinmetz to “answer” a letter on the margin of its incoming original.

W. A. L.

« JOHN BASKERVILLE AND JAPANING (6:125 *et al.*). Mr. Cashmore's answer at the last reference sent me back to the original query, and I should like to make one point which has a bearing on the

age of any possible surviving specimen of Baskerville's work.

Your inquirer mentions the jappanned work as one of Baskerville's “later” efforts. It is an accepted fact that Baskerville's interest in this art followed immediately upon John Taylor's success with it in Birmingham about 1736 (or shortly thereafter). Most of Baskerville's biographers even go so far as to repeat the tale of how he got the formula without Taylor's knowing it. According to this legend, he watched Taylor's actions rather carefully, and when he felt sure that he was out after his ingredients, he followed him as closely as he dared into each shop, and thereby got not only the ingredients but the proportions. Fortunately, this interpretation is running a bit thin now, and is under more suspicion—as it should be, for although the ingredients might have been identified in this way, it would have been more than fanciful on Baskerville's part to assume that Taylor bought them in precisely the same proportions in which he intended to use them.

At any rate, it was in 1740 and afterward that Baskerville produced the major part of his jappanned work—i.e., before he acquired any excellence in printing. The confusion on this point probably lies in the fact that Baskerville did, evidently, return to jappanning rather late in his life (about 1768), when he had suffered a disappointment in certain printing contracts or commissions and had written his appeal to Franklin, etc. Presumably, when he was at the height of his printing career he did little or no jappanning; however, neither the year in which he put that art aside nor the exact moment at which

he went back to it is clearly established.

H. S. N.

« HISTORY OF THE FRONTISPIECE (6:120). A short history of the frontispiece—"In Search of the Frontispiece" by Helmut Lehmann-Haupt—appeared in the *Bulletin* of the Garden Club of America, May, 1942.

It is here explained that while the title page began to take definite shape between 1470 and 1480, the frontispiece was actually much older—older, indeed, than the printed book itself. Personal vanity, Lehmann-Haupt believes, was one of the reasons for the very "existence of frontispieces," and it is not surprising to find, therefore, that the frontispiece, in its earliest and most universal form, was the author's portrait. This, he states, was always placed at the beginning of the text,

no matter if that text was inscribed on a continuous roll of papyrus, as in the ancient world, or on folded pages of parchment, as in the early Christian and mediaeval Codex.

During the best part of the medieval period, however, the Christian author proved himself to be a humble individual, and the frontispiece reflected this humility. The author's portrait, in general, disappeared; something of the circumstances under which the book was written, the persons associated with its completion, etc., gave rise to another form of frontispiece. Very often, too, a portrait of the patron appeared in the frontispiece of medieval manuscripts. And with the rise of cities came illustrations of urban life.

By the time printing had begun to flourish, it was customary to follow one or the other of these arrangements:

either to merge the title page with the frontispiece; or, to leave the frontispiece where it had been before, i.e., on the left-side page, facing the opening page of text. In this case the title page fell on the empty front page or the "recto" side of the leaf that carried the frontispiece. At the end of this sixteenth-century pattern came a period of transition, during which several different forms were honored, extending through the seventeenth century. Then for a long time—roughly, up to the nineteenth century—engraved frontispieces combined with titles preceded the title pages. The modern frontispiece, in its present position and form, began to take shape in the seventeenth century.

P. W. B.

« BETTERSWORTH AND HUME (6:125 *et al.*). John Ferguson Hume was born on a farm in Boovina, Delaware County, New York, in 1830 [1831?]. When he was still a youngster his family moved to Ohio and it was there that he got his early schooling. He was graduated from Wesleyan College in 1850 and began work as a lawyer. For several years he served in the Ohio State Legislature.

Somewhat later he went to St. Louis and became editor of the *Globe-Democrat*, a Republican paper. His vigorous editorials are said to have had an influence on Missouri's position as a loyal state; moreover, his efforts were reputedly responsible for Grant's rise to prominence and first nomination to public office. Hume had the additional honor of being a member of the National Convention that renominated Lincoln for the presidency.

He was an ardent abolitionist and in 1905 published *The Abolitionists, Together with Personal Memories of the Struggle for Human Rights, 1830-1864*. And he was the author of numerous articles—particularly on financial matters—appearing in contemporary magazines.

At the close of the Civil War he moved to New York and was an investment broker until 1907, when he retired to the Poughkeepsie region, where he died on July 10, 1909.

(The above facts were drawn from two obituary accounts appearing in Poughkeepsie papers—the *Daily Eagle*, July 12, 1909, and the *Sunday Courier*, July 11, 1909.)

Amy Ver Nooy

« PROFESSIONAL OATHS (6:105). Edgar L. Heermance's *Codes of Ethics* (Burlington, Vt., 1924) lists the codes of ethics—and in some cases the oaths—of over 130 professions and trades. His collection includes the practices of advertisers, bakers, bankers, chambers of commerce, commission merchants, operators of detective agencies, engineers, insurance agents, journalists, labor union officials, lawyers, doctors, motion picture producers, nurses, pharmacists, printers, publishers, real estate agents, teachers, undertakers, etc.

O. A.

« SYMBOLS OF U. S. POLITICAL PARTIES (4:77 *et al.*). Several new emblems appeared on the New York State ballot in the 1946 election. The Communist party emblem is now a factory smokestack and a sheaf of wheat. The new Veterans Victory party identifies itself by the use of two heavy vertical V's,

the top one extending down into the cup of the bottom one. And the Peoples Rights party symbol calls for an outline of the Statue of Liberty set into a ring of chain, one link of which is broken.

M. S.

« CROSSING THE LINE (6:121 *et al.*). Samuel Shaw's journals, published in Boston in 1847, yield a description—in the entry for March 17, 1784—of a baptismal celebration on the crossing of the "northern tropic" [Cancer]. Those of the crew who had not passed it before were confined below, and at three in the afternoon the ship was flagged by the Old Man of the Tropic [Nep-tune], who, with his wife, came aboard, at the invitation of the deck officer. They entered over the bow and "in their chariot (one of the gratings)" were drawn to the quarter-deck. Their appearance, says Shaw, was:

truly ludicrous, having their faces blacked and painted, a blanket over their shoulders, by way of robe, and a large swab on their head, instead of a crown, the long strands of which, hanging down to their waist, served for hair.

Meantime the jolly boat had been filled with water and a bucket had been loaded with a tar-and-grease mixture. The novices were brought up blindfolded, one at a time. After a rather unctuous welcome by the "old man," the candidate was placed on a plank thrown across the boat, and his feet were carefully kept out of the water. Then began the lathering with the mixture from the bucket, and next came the shave "with a notched stick." After which the oath was administered: That he will, to the best of his ability,

prove himself a good fellow,—never drink small beer while he can get strong, unless he likes the small better,—nor eat brown bread while he can get white, but under the same proviso,—never kiss the maid when he can kiss the mistress, unless he likes the maid best,—and never go in an old ship when he can get a new one, unless he knows he is born to be hanged,—and, in fine, never suffer any man, where he may be to pass the tropic or equator, for the first time, without going through the same ceremonies.

He was then given a speaking-trumpet and told to "hail the tropic." But the moment the trumpet reached his mouth, a bucket of water was thrown into it, the seat on which he has been resting was pulled from under him, he fell back into the water-filled boat, etc. When each newcomer had been through the ordeal, grog was passed for everybody on board and the celebration neared its end.

W. P.

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### *The Private Press: Work in Progress*

[Below is the first of a series of monthly comments on a few of the titles in preparation. In order to insure as wide a coverage as possible, we shall include entries from presses that are merely printers or publishers (not both), thereby qualifying as private presses in only the larger sense of the term.]

DECEMBER, it appears, is a kind of universal birthday in the private-press world. For many of these ventures in printing-for-printing's-sake grew out of no more than a wholehearted effort to devise a comely Christmas greeting. Such, Genevieve Taggard tells us, was the origin of the River Press at East Jamaica, Vermont. Immediately the idea broadened, and in order to take in a wider field—and to "appeal to readers who associate poetry with expensive tastes"—she hit upon the notion of selling her (booklet) *Part of Vermont* for a quarter. Hence the Press. Actual printing is done by Hildreth in Brattleboro; there is no equipment at Gilfeather. A new issue of *Part of Vermont* is out, and sells for fifty cents (write: Country Store, Weston, Vt., Vrest Orton, prop.)

The Cummington Press, Cummington, Massachusetts, is now at work on three books. *Primal Sound & Other Prose Pieces*, by Rainer Maria Rilke, translated by Carl Niemeyer, is more than a second edition of the earlier book (this also issued by CP); it is revised, includes additional material, and is illustrated with woodcuts by Wightman Williams. It will be a large quarto (16-point Blado with 12-point Poliphilus caps set double-column). The woodcuts, Harry Duncan explains, embody a certain "prejudice" of the Press: that significant book-illustration must do more than portray a scene described in the text; it must present in graphic form those "less tangible elements of the text," the "inner tensions and resolutions expressed in more or less 'abstract' line." Second title in preparation is *The Hovering Fly*, critical essays by Allen Tate; (in 12-point Poliphilus, 8vo, printed in black and scarlet; illustrated by Mr. Williams). Third entry: *The Good European*, poems by R. P. Blackmur; (8vo, set in the American Uncial, printed in black and blue).

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# AMERICAN Notes & Queries

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## Notes

*The Trial of the Coins: An  
American Tradition*

ON THE second Wednesday in February, a group of Commissioners meets annually in a second-story portrait-lined room at the United States Mint in Philadelphia to discharge a duty which, from the point of view of age and ritual, is as traditional as any in the sweep of Federal functions. The Assay Commission, set up for the purpose of verifying the standards of the country's coinage, dates from 1792, and had on its roll, during the early years, such names as Thomas Jefferson, John Marshall, and Alexander Hamilton.

For centuries it has been generally acknowledged that along with a government's power to issue currency goes its obligation to see that such moneys remain standard and uniform. At a time when this subsidiary function was still in the proposal stage here in the United States, it had been recognized for a period of possibly five hundred years in England. There is direct mention of it in the day of Edward I, and it seems

likely that it goes back as far as the twelfth century, or into the reign of Henry II.

It was not unnatural, then, that American procedure should follow well-tried British precedent. Hamilton, in his 1791 report to the Congress, described the English system:

A certain number of pieces are taken promiscuously out of every fifteen pounds of gold coined at the mint, which are deposited, for safe keeping, in a strong box, called the *pix*. This box, from time to time, is opened in the presence of the Lord Chancellor, the officers of the Treasury, and others, and portions are selected from the pieces of each coinage, which are melted together, and the mass assayed by a jury of the Company of Goldsmiths . . .

[The word *pix* (or *pyx*) had at that time, in England, two applications. It referred not only to the repository for sample coins but to the chest containing the official Exchequer trial plates of gold and silver, which were used as standards of reference for the coins themselves. This trial-plate box was until 1862 made of mahogany and was in that year replaced by an iron box, which when not in use at the "trial" was kept in an old chest, and for this only the Chief Clerk of the Exchequer held the keys.]

Hamilton, in this same report, urged that "the remedy for errors in the weight and alloy of the coins must necessarily form a part of the system of a mint; and the manner of applying it will require to be regulated." Jefferson, at an even earlier date, had stressed the need for the setting up of a mint, but he appears to have overlooked the matter of a periodical assay, although he

must have been as familiar with the method as was Hamilton.

During the life of the interim government under the Articles of Confederation, the central governing body had been hamstrung in many of its operations, and not the least of these troubles was the absence of a stabilized monetary system. With the adoption of the Constitution, however, the right to "regulate coinage" became a Federal power.

The Congress, by the Coinage Act of April 2, 1792, established the United States Mint, and set aside the last Monday in July for the annual meeting of the Assay Commission in Philadelphia, then the seat of the Government. No small importance was attached to this currency test in the early years—sitting on the Commission were the Chief Justice, the Secretary and Comptroller of the Treasury, the Secretary of State, the Attorney General (or any three of these), together with the Director of the Mint, the Chief Assayer, and the Chief Coiner. That portion of the original law which concerns us here is to be found in Section 18:

... from every separate mass of standard gold or silver, which shall be made into coins at the said Mint, there shall be taken, set apart by the Treasurer and reserved in his custody a certain number of pieces, not less than three, and that once in every year the pieces so set apart and reserved, shall be assayed . . . and if it shall be found that the gold and silver . . . shall not be inferior to their respective standards . . . more than one part in one hundred and forty-four parts, the . . . officers . . . shall be held excusable; but if any greater inferiority shall appear, it shall be certified to the President of the United States, and the said offi-

cer or officers shall be deemed disqualified to hold their respective offices.

While the work of the Assay Commission was an important and even vital Government function, it is apparent that it could not long command the attention of so many high officials. Within ten years the pressure of other duties prevented the functionaries from witnessing the annual rite. This fact in itself would doubtless have provoked very little public comment, but in conjunction with the removal of the Capital to Washington in 1801, it precipitated the only "untoward" incident in the annals of the Assay Commission. Because the transfer took place only shortly before the day of the "trial of the coins," the Assay was postponed, and Elias Boudinot, Director of the Mint, reported the fact immediately to President Adams on February 13:

... Monday last was the day, directed by law, on which the assays of the reserved pieces of coin should be made . . . but none of these [ex-officio] officers have attended, nor could indeed have been expected; . . . not only the check established by law on the coin of the United States, is frustrated, but the reserved pieces are still locked up, and the depositors complain of being thus deprived of the use of their property. . . .

At that time, it should be pointed out, the Mint operated on a "custom" basis, taking in bullion from individuals and returning to them the corresponding coins. Thus the specimens retained for the annual assaying really belonged to the "customers" of the Mint. [Moreover, it is evident, from the date of Boudinot's report, that at some point between 1792 and 1801 the time of the



"trial" was changed from the last Monday in July to the second Monday in February (and still later, again altered to read, "the second Wednesday in February").]

In order to solve this impasse of 1801, the Congress provided for a later meeting of the Commission in April of that year. And it relieved the high officials of the Government of this duty by naming as members of the Commission the United States District Judge of Pennsylvania, the Attorney for the United States in the District of Pennsylvania, and the Commissioner of Loans for Pennsylvania (a State officer). Twenty-two years later, however, the body was once again made a purely Federal agency, when the Commissioner of Loans was replaced by the Collector of Customs for the Port of Philadelphia. And in 1837, when Pennsylvania was divided into two Federal districts, the Judge and the United States Attorney for the Eastern District were designated to serve. This law also lessened the stature of the Commission as an august regulating unit, for by it the President was authorized to name such other persons—including private individuals of various professions—as he might choose, on what was presumably a merit or patronage basis.

The Assay Commission of today acts under the provisions of the Coinage Act of February 12, 1873, which named three ex-officio members—the Judge of the Eastern District Court of Pennsylvania, the Comptroller of the Currency, and the Chief Assayer. At intervals during the year, samples from each new coinage at the Denver and San Francisco mints are taken at random—one out of every two thousand silver coins—and then sealed and dispatched at

quarterly intervals to Philadelphia, accompanied by certification of the Superintendent and Assayer; and the same method of selection, of course, is followed at the Philadelphia mint. When the parcels from the regional mints arrive, they are deposited in the pyx unopened, and all are secured in such a manner that neither the Superintendent nor the Assayer can have access to their contents without the presence of the other.

For the official rite itself, scales are brought each year from the Bureau of Standards in Washington; these are calibrated to 1/1000 of a grain, troy. When the members of the Commission are assembled, the pyx is emptied, the sealed envelopes broken, the coins counted, and then the assaying begins, and sometimes lasts over a two-day period.

The findings of the Commission—which, of course, are monotonously reassuring—were at one time issued separately in the *Proceedings* of the Assay Commission, but are now published in the *Annual Report of the Director of the Mint*.

In spite of the length and dignity of its history, there appears to be remarkably little fanfare attached to the ceremony itself. The appointed members of the Commission, from eleven to sixteen in number, are men and women prominent in business, professional, and political circles, together with outstanding numismatists. They receive no salary or fee, but are paid their traveling expenses; and, as one Director of the Mint put it, "We do not starve them." In honor of the occasion, a special medal is struck each year; in 1943, for example, this piece was of bronze and had a likeness of Lincoln on the face and a reproduction of the first coinage press,

installed in 1793, on the reverse side.

The ceremony, so vital to the stability of a young nation's economy, has become a traditional gesture, meaningful only in its implications: that the Government must guarantee its coinage. It is perhaps symptomatic of national maturity that a custom which safeguards a medium now virtually unassailable, at this level, is continued faithfully, though without pomp.

W. P.

### *Another, but Later, "Redburn"*

MELVILLISTS have long known of the existence of a quaint and scarce little volume of poetry anonymously published (1845) as *Redburn: or, The Schoolmaster of a Morning*. Curiously enough, its four cantos contain descriptive passages which parallel events in Melville's youth. Beyond these coincidences, however, no proof has been advanced in behalf of Melville's authorship of the 1845 volume, and there is strong argument to support the contention that it is *not* Melville's. Nevertheless, since the name "Redburn" is uncommon, it is of interest to record that another novel besides Melville's bearing the title *Redburn* has come to light in the Harvard College Library. Its title page reads: REDBURN / BY / HENRY OCHILTREE / NEW YORK / DODD, MEAD AND COMPANY / 1896. (8vo pp. iv, 289.)

Ochiltree's novel is of Scottish background and the author states in the opening of Chapter I the basis for his title:

The farm of Redburn is situated far up on the uplands, or "the Muirlands," as that part of the country is locally called.

The "purpose" of the novel is set forth in the preface—"to express in the braid Scottis the loves and hates, joys and sorrows, humour and pathos, of his countrymen."

I should like also to record here that Ruth Kimball Gardiner wrote a short story of the American Civil War period called "Maria Redburn," published in *Everybody's Magazine* (June, 1906, pp. 810-16). Could it be that the heroine Maria is a relative of Wellingborough Redburn?

John H. Birss

### *Melville's "The Gesture" and the Schoolbook Verses*

IN THE December 14, 1946, issue of the *Melville Society Newsletter*, T. O. Mabbott contributes a short piece on an item he had once seen—and since lost track of—in a bookseller's catalogue. He recalls it as a mention of "some kind of old schoolbook, described as having some ms poetry by Melville," and adds that a friend who has been working on Melville verse believes he has not come across this entry.

The volume in question is almost certainly

The London Carcanet. Containing Select Passages from the Most Distinguished Writers. From the Second London Edition. New-York: Charles H. Peabody, 129, Broadway. 1831

The copy which Melville owned in his youth does contain ms verses, but I have identified them as the work of other writers. This volume is now owned by Alexander O. Viator of the Yale University Library, who restricts further information about it because he intends to write an article on it—and on Mel-

villeana in his possession. There is a copy of *The London Carcanet* in the collection of the Philadelphia Library Company.

Another manuscript poem allegedly by Melville has also been noted by a book dealer, but, I believe, by no one else. During a sale on March 11 and 12, 1936, the American Art Association sold "*Clarel . . .* (backstrip chipped, MS. poem inserted in Vol. I) . . . \$100" (*American Book-Prices Current*, 1935-1936, N. Y., 1937, p. 399). I assume that I have seen this, too. In 1943 Charles Sessler of Philadelphia offered me a copy of *Clarel* in the original binding, with an autograph manuscript poem by Melville inserted in Volume I. I did not buy the items, but I did see the poem. Although I am not at liberty to quote it, I may record that it is called "The Gesture," that I have never seen it elsewhere, and that it is in the style of the shorter poems of *Timoleon* and *John Marr*.

Henry F. Pommer

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

FIRST WOMAN TO SMOKE IN PUBLIC IN AMERICA: Mrs. Patrick Campbell, British actress; at 1903 reception in New York City's Park Avenue Hotel (*New York Times Magazine*, October 6, 1946). . . . "INTOXIMETER": roadside chemical test for drivers suspected of drunkenness; used by Michigan State Police (N. Y. *Herald Tribune*, December 15, 1946). . . . "LETTRISM": a

theory of poetry as "rhythmic architecture," with the primary emphasis on the sound of the letters; founded by Isidor Isoy, an eccentric Rumanian (*Time*, December 2, 1946).

"PHOTOVISION": method of transmitting television pictures over an oscillating beam of light, without the use of wires or radio waves; first demonstrated in Washington, D. C., November 27, 1946 (N. Y. *Herald Tribune*, November 28, 1946). . . . "REPUBLICANS": birds occupying community nests in Southwest Africa, owing to scarcity of trees; sometimes 200 to a single nest (*Time*, November 25, 1946).

"SENSORIALISM": a theory holding that "nothing is valid except sense experience, in which sex experience, being the most intense, is the most valid"; founded by Jean LeGrand (*Time*, December 2, 1946). . . . "TACS": temporary Arab constables, deputized in current Palestine disorders (N. Y. *Herald Tribune*, January 13, 1947). . . . THEATRICAL "CENSUS TAKER": William J. Callahan, who, since 1920, had checked attendance at Broadway theaters to gauge the number of theater programs that would have to be printed by Playbills, Incorporated; died January 15, 1947 (N. Y. *Herald Tribune*, January 16, 1947).

## Queries

» ANSWERS AND TRANSLATIONS "IN THE BACK OF THE BOOK." I was asked, some time ago, about the origin of the word *pony*, referring to the convenient translation by which language students have so often solved classroom difficulties. The writer who sent me the inquiry said he

had remembered hearing his Latin teacher at the University of California say, about thirty years ago, that the word may be derived from the name of [Henry George] Bohn, the great English bookseller and publisher who issued many of the classics in the mid-nineteenth century and later.

*Pony* has always been considered an Americanism, and 1827 is the date of the earliest example cited by the *DAE*. Bohn, however, was born in 1796, and after a successful career as a bookseller began publishing about the year 1850. Evidently, then, the professorial conjecture is out. (Farmer's *Slang and its Analogues* [London, 1890], interestingly enough, does cite an 1855 illustration of the use of *Bohn*—and defines it as a translation, a “pony.”

B. H. Hall's *A Collection of College Words and Customs* (Cambridge, 1856) makes this entry:

Pony. A translation. So called, it may be, from the fleetness and ease with which a skilful rider is enabled to pass over places which to a common plodder present many obstacles.

And this interpretation has, apparently, been considered a valid explanation—or at least as good as any. Strangely, the word does not seem to have been the subject of much discussion.

It has occurred to me that the word may be derived from the Latin adverb *pone*, behind.

Clifton Johnson's *Old-Time Schools and School-Books* (N. Y., 1904) cites examples of the questions that had appeared in Nicholas Pike's *A New and Complete System of Arithmetic* (Newbury-port, Mass., 1788), and the answers, according to Johnson's presentation, follow the questions. Similarly,

questions and answers are cited from Nathan Daboll's *Schoolmaster's Assistant* (1808); and a facsimile page from Thompson's *American Tutor's Guide* (1808) also shows the questions followed immediately by the answers.

After 1820, roughly, the answers appear not to follow the questions; this may indicate that they were by then being printed elsewhere.

Johnson does not treat this question-and-answer problem specifically, but Chapter 11 (pp. 301-10) has background material.

My query, then, falls into two parts: (1) How long have answers to questions in schoolbooks and textbooks been printed “in the back of the book”? (2) Have Latin and Greek works used as texts in schools or colleges ever had translations bound with them? If so, when?

Peter Tamony

» ANNE S. BUSHBY: TRANSLATOR OF SCANDINAVIAN LITERATURE. Can your readers suggest direct and indirect sources of information on an English translator of Scandinavian literature—Anne S. Bushby? Her work belongs to the mid-nineteenth century. Allibone lists titles, etc., but gives no dates for her, no biographical material of any kind.

Roy W. Swanson

» WISP-OF-HAY FOLKLORE. In Volume 2 of De Vinne's reprint of Moxon's *Mechanick Exercises* is a description (pp. 359-60) of various “solaces” which early printers were obliged to pay; and it is stated that it was deemed an insult for a compositor to put a wisp of hay in the pressman's ball-racks. Can someone explain this notion?

(I might add, too, that a number of the solaces mentioned on these pages are

well worth collecting under the witless-errands heading, "Send the Fool Further," *AN&Q* 4:158 *et al.*)

L. S. T.

» RANSFORD D. BUCKNAM. I should like to have full information on Ransford D. Bucknam, including, if possible, the names and addresses of his survivors.

The few facts I have are these: that he was born in 1869 in Nova Scotia; moved to Maine while still an infant; attended public schools near Bucksport (Me.); was a merchant seaman at the age of fourteen; became supervisor of the American Steel Barge Company, Pacific Mail Steamship Company, and Cramps's Shipyards; was appointed Aide-de-Camp and Naval Adviser to the Sultan of Turkey in 1904; died May 27, 1915.

I shall be grateful for any elaborations—and for the names of persons who may have information.

Alexis A. Praus

» A CRITIC'S INFLUENCE ON A NOVELIST'S REVISIONS. What effect does criticism have on the work of a novelist? Are certain published novels known to have been revised by their authors because of criticism of style, content, etc.? (Expurgations or excisions made by the publisher when the novel is attacked on moral grounds are quite another thing; so, too, are revisions like those of Henry James, which were made in spite of the critics rather than because of them.) I refer only to those changes which directly reflect the criticism of a critic or reviewer.

John Gildersleeve

» THE FIRST NIGHT SCHOOLS. One would easily assume that, since the no-

tion of working by day and studying by night is a progressive concept, the night school did not come into being until a time when educational standards had reached an enlightened level and professional competition had stiffened. However, I am told that the custom of going to school at night is by no means new, that evening classes, here in America, were not unknown at the end of the eighteenth century.

What are the facts that might prove—or refute—this point?

I. M. Hobbes

» THE CENT SIGN. What is known of the origin of the cent sign?

Elizabeth J. Showacre

[Joseph E. Worcester's *Dictionary* (1860) does not enter the word; but the 1864 edition of *Webster's* does. However, this fact may be more misleading than helpful.]

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« HONEYMOONS AT NIAGARA FALLS (6: 122 *et al.*). So far as contemporary evidence—book and magazine—is concerned, here are three excerpts that push the date of the first honeymoon visitors at the Falls back at least as far as the 1830's:

"A Letter from the Falls of Niagara," signed only "Bugle" and appearing in *Littell's Spirit of the Magazines* (1839) states (p. 259):

At the present genial season this beautiful spot is a favorite resort of lately married pairs. I have counted several

cooing couples, both Canadian and American, fulfilling the fleeting period of their honey-lunacy at the great staring "Pavilion." Why the latter should prefer it to their own sylvan and appropriate shades of "Goat Island," I cannot guess—unless the proprietor of the isle, following the advice of Captain Hall, has made his paths "wide enough for *three* to walk abreast."

The *Eclectic Museum*, in its August, 1843, issue, published Sir James Edward Alexander's account of "A Sleigh Drive in Canada West." On page 505 it reads:

... Returning to our hotel, we found there a marriage party just arrived, and "on pleasure bent," from St. Catherine's. Two sleighs fastened together and drawn by four horses, contained about a score of blithe folk.

The third quote is from J. K. Paulding's "Sketch of the Great Western Lakes" (*Columbian Lady's and Gentleman's Magazine*, June, 1844, p. 264):

The lower part of the island is I believe alone frequented, for in all my walks I recollect to have met no one, but a most respectable and somewhat ancient Quaker and his wife, . . . although there were hundreds of sentimental fashionables at the hotel.

I have in my possession a record of marriages performed by an early justice of the peace here in Niagara Falls from 1841 to 1859. It lists more than a hundred marriages, and most of the couples concerned came from Canada and other out-of-town places—indicating that people actually traveled here for their weddings during those years. It seems rather clear that the custom was not dependent upon the arrival of the railroad in this

region: Two short "strap" lines were opened in 1836, but they ran in only from Buffalo and from Lockport; and not until 1853 did the combined lines forming the New York Central reach this point. Moreover, there was no rail approach from the Canadian side.

It is quite possible that the association, in the public mind, between the Falls and a honeymoon sojourn goes back as far as 1804, when, early in the year, Jerome Bonaparte brought his Baltimore bride here.

Marjory F. Williams

« CALIFORNIA JOB CASE (4:104). I am definitely under the impression that this form of printers' type case originated in the fifties in a San Francisco printing office—that it proved practical and popular in job shops, that its acceptability increased, and that it became generally known as the California Case. However, in the limited time I have had to check my notes I have been unable to substantiate this impression.

The earliest reference I can readily put my hand on is an article on page 50 of the May, 1868, issue of the *Typographic Messenger*, published by James Conner's Sons, the New York type founders. The article begins:

The accompanying diagram of a lower case has been forwarded us from San Francisco, with a descriptive circular, bearing a recommendation to the National Typographical Union from Eureka Typographical Union, No. 21, for general adoption throughout the United States.

And then follows an explanation of the two primary advantages in the improved case—the "bringing into juxtaposition all the spaces used in ordinary justification" and the "introduction of several

useful sorts from the upper case." The author of the piece admits, nevertheless, that he himself approves of the "exertion of reaching to the boxes of the upper case," since it calls for "an occasional expansion of the chest and lungs, which is of such importance to the hard-worked compositor."

My conception of the California Job Case is that shown as No. 2735, on page 1077, of the American Type Founders Company's *Specimen Book and Catalogue* (Jersey City, 1923). This case was manufactured, of course, by the Hamilton Manufacturing Co. In the November, 1897, issue of the *Inland Printer* is an advertisement of the latter company headed "California Job Case *vs.* The Regular Job Case." The body of the ad gives in full detail the economy of arrangement in the California Case, and emphasis is laid on the fact that it affords "one-third more room for caps, while giving the same space for lower case."

I fully realize that this does not precisely answer the question, but it may be of interest.

George L. Harding

« PERFECT PROOFREADING (6:139 *et al.*). Some time ago, when Thomas Nelson and Sons published a revised version of the Bible, they were highly confident that the volume was error-proof, and offered five dollars for every typographical error brought to their attention. In the year that followed the announcement, so many five-dollar bills went out to eagle-eyed readers that the company was obliged to withdraw its offer.

Joseph Lasky

« ALBATROSS AND SUPERSTITION (6:128 *et al.*). One Jack Perkins, a naturalist

aboard the U.S.S. "Mt. Olympus" is said (according to a New York *Post* story of December 16, 1946) to be after several albatrosses for research purposes and has received permission from Rear Admiral Richard Cruzen, commander of the Navy's Antarctic expedition, to kill, skin, and transport his catch. But the old superstition (that to kill one of these birds brings bad luck) is evidently much alive, for there is no lack of opposition to the idea among members of the crew. In fact, it is recalled that the same scientist was obliged to give up his search, during the 1939-1940 expedition, because of a near-mutiny. Perkins will use haddock for bait, lining the bottom of a tin, triangular cup-like piece. He also proposes to make a few experiments on the length of time that a released victim will follow a ship. Records show that an albatross meeting a ship a thousand miles at sea will follow it almost twice that distance.

R. A. C.

« OCTOBER 1: MOVING DAY (6:120). Without knowing how general this practice is, I suspect it is a survival of an ancient custom. In England, the quarter-days for the payment of rent have immemorially been Michaelmas, September 29; Christmas, December 25; Lady Day (The Annunciation), March 25; and Midsummer Day (St. John the Baptist), June 24. We no longer fix dates by the feasts of the Church. But the first days of January, April, July, and October correspond nearly to the traditional quarter-days. (Did the Puritans, English, and Dutch make the change?)

Looking still further back the four ancient quarter-days seem to be the nearest important feasts to the equinoxes

and the solstices. Christmas is well known to be connected with the winter solstice. In England, the typical lease was drawn up to cover farm land; and the term-days then were, naturally, agricultural festivals, such as the equinoxes (in the Middle Ages, St. Michaelmas; see Brand's *Popular Antiquities*, s.v. Michaelmas).

That Michaelmas was commonly taken for the termination of a one- or two-year lease is indicated by the illustrations given in Blackstone's *Commentaries* (Vol. 2, par. 144) and in Madox' *Formulare* (Nos. 220, 226, etc.). It was harvest time, the end of the farmer's year. On that day also the magistrates of towns were usually elected.

In more northern countries, the autumn festival was held on Martinmas in November; and in Scotland the customary rent day fell on this day.

Roland Gray

« WOMEN IN BATTLE (6:63 *et al.*). There is a custom-made illustration of a fearless "female soldier" in Stewart H. Holbrook's *Lost Men of American History* (N. Y., 1946). She is Deborah Sampson, born in Plymouth, Massachusetts, of illustrious Mayflower ancestry. Around 1782 she became a hired girl for a family in Middleboro, and it was during this drab assignment that she hit upon the notion of going off to the wars. She cut her hair, borrowed a suit of clothes, and as "Timothy Thayer" was given her enlistment pay; but when she was reported seen at a tavern and behaving in a "noisy and indecent manner," her enlistment bounty was taken away, and she found herself back where she had started from, with something of an excommunication from the First Baptist Church of Middleboro.

She made a second try, this time as "Private Robert Shurtleff" in Captain George Webb's Company, 4th Massachusetts Regiment of Foot. Somewhat later she was sent on to West Point.

She is described as "fleet as a Gaze! bounding through Swamps many rods ahead of her companions," and is said to have had good eyes and a "not unpleasant voice." She saw action at Tappan Bay, "suffered a lash from an enemy saber," was sent to Fort Ticonderoga, and afterward made an orderly in an Army hospital in Philadelphia. There she fell ill of a malignant fever, and it was then that one Dr. Binney, in examining her heart, discovered her ruse. Holbrook quotes General Paterson's one recorded remark, "Why this is truly theatrical."

She married Benjamin Gannett and had three children. She drew a regulation soldier's pension from the Government and became a popular lecturer on freedom, women's rights, etc. Even now she is by no means forgotten. A Liberty Ship was named for her in 1944.

Holbrook's book also mentions Margaret Corbin, who had "smelled the smoke of battle," and Mary Ludwig McCauley, but he points out that these lesser figures were water and cider carriers only and did not fall into Deborah Sampson's class.

A. L. T.

« PIN-UP GIRL (6:55 *et al.*). *Life* appears to have been the first to use "pin-up" attributively. In its July 7, 1941, issue (pp. 34 ff.) it names Dorothy Lamour the "No. 1 Pin-up Girl of the U. S. Army." According to an introductory note, the decision was reached after an "intensive survey of Army posts," where Miss Lamour's picture



outnumbered, three to one, all others "pinned to foot-locker lids and barracks shelves."

Pictures of pretty girls in all degrees of attire are by no means new. *Esquire* ran the "Petty Girl" in its Volume 1, Number 1. Chesterfield Cigarettes ran its "Chesterfield Girl of the Month" in 1941, and Gem Blades and Razors offered, in the same year, a "valuable portfolio of eight gorgeous girls" for only a quarter.

Yet in spite of these earlier appearances of portraits that might have qualified, the term itself seems not to have come into use until the summer of 1941.

Peter Tamony

« THE PANORAMA IN AMERICA (6:115 *et al.*). It is stated in the Note (pp.115-16) that Longfellow "caught up the subject [Banvard's ventures in the panorama] in his admittedly inferior novel *Kavanagh*." I cannot see that *Kavanagh* (1849) bears any semblance, either in subject matter or form, to the pictorial panorama, whether Banvard's or another. It is a New England genre novel and is without any kind of scenic continuity that might suggest the panoramic form.

Possibly the writer was thinking of *Hyperion* (1839), Longfellow's first "romance." But if so, the chronology is wrong, for Banvard could surely never have influenced Longfellow in the writing of that book. Moreover, it is rather clear that the romance owed much to the earlier essays, *Outre-Mer*, and that the essays, in turn, were greatly influenced by Irving's *Sketch-Book*. Yet as far as subject matter is concerned there is a certain likeness between *Hyperion*—with its picturesque scenes, its descriptions of the Rhineland and other

parts of Germany—and a panorama. Oddly enough; the late James Taft Hatfield said, of *Hyperion*, that the English and American public had never before been "offered so varied a panorama of German life and thought in the form of a novel."

L. S. F.

« Another variation on the panorama theme—and one belonging, like the panoramic hand-screens, to the 1820's—was the myriorama, a panoramic kind of picture made of many sections capable of being combined in numerous ways so as to present varying scenes. *Catalog Number Ten* of F. & G. Staack (N. Y.) lists a myriorama of eighteen colored aquatint cards (8¼" x 2¾") "designed and published by Mr. Clark, London, 1824." A descriptive note states that this same myriorama has been found with sixteen cards only (and complete), and that with these sixteen sections "no less than 20,922,789,888,000 changes can be made."

I. K.

« Robert Fulton, the American inventor, is credited with having designed or executed the "first panorama ever shown in Paris" (A. C. Sutcliffe, *Robert Fulton and the "Clermont."* N. Y., 1909). He took out a French patent (*Description des Brevets, 1<sup>re</sup> Serie*, vol. iii, p. 44) on April 26, 1799, for a term of ten years; however, it is recorded that on December 8 of the same year he disposed of his patent rights to James W. Thayer and his wife Henriette Bec Thayer.

Fulton procured a plot of land in the center of the city, on the south side of the Boulevard Montmartre, and built a large building to house the panorama. The site is still (or was thirty years ago)

indicated by the arcade "Passage des Panoramas," and, except for "Rue Fulton," is the only reminder of Fulton's long sojourn there. The painting and structure were completed early in 1800. Its subject was "The Burning of Moscow"—but it bore no relation, of course, to the later panoramas concerned with Napoleon's invasion of Russia.

In time Fulton's panorama, by most accounts, paid substantial returns, but it was evidently still off to a slow start in August, 1800. For Joel Barlow, in a letter to his wife, written on August 17, asked her to let "Toot" (Fulton) know that he would get the £1000 in a few days, but, he added:

Thayer has not paid according to his promise. The pictures go not well—50 or 60 livres a day for both, — and at this season! But the excessive heat prevents everybody from stirring out. . . .

T. E. McKail

« HORSES ON THE STAGE (6:62 *et al.*). The active collaboration between Brünnhilde and the horse Grane during the January 11, 1936, performance of *Götterdämmerung* at New York City's Metropolitan should be noted. Wagner's stage directions for this particular scene read: "She has sprung onto the horse, and . . . with one leap he takes her into the burning pile of logs [the funeral pyre is at the back of the stage, in full view of the audience] . . ." However, most Brünnhildes evade these instructions and quietly lead the horse away into the wings.

On this outstanding occasion, Australian-born Marjorie Lawrence, a horse-woman from childhood, made operatic history. She *rode* the beast. Her brother,

Cyril Lawrence, in costume as an attendant, gave her a leg into the saddle, and, as one reviewer put it, "the horse responded nobly to his rider's intrepidity. He galloped off into the wings like a good one." The audience, of course, acclaimed the innovation.

Lawrence Gilman, reviewing the opera for the New York *Herald Tribune*, pointed out that Miss Lawrence had merely followed the example of Thérèse Vogel, who, in playing the role in 1881 in Munich, rode right into the flames. Miss Lawrence did not carry out the stage directions in this last detail, though she afterward threatened to do so at her next performance. [Thérèse Vogel's horse, by the way, had been the favorite charger of the Emperor Maximilian.]

G. E. C.

« "SOUND AS A DOLLAR" (6:56 *et al.*). Is not the connection between the term "sound money" and ringing a dollar to test it rather fanciful? We speak of a sound horse, sound mind, and sound reasoning. Why should not money of reliable quality be sound whether it is made of metal, or paper (or of stone like the currency of the Island of Yap)?

Roland Gray

« "FUNNY AS A CRUTCH" (5:9). A book by Alonzo F. Hill called *John Smith's Funny Adventures on a Crutch; or, The Remarkable Peregrinations of a One-legged Soldier after the War* was published in Philadelphia in 1869. It was sufficiently popular to merit republication some thirty years later. Is it not possible that this volume may have had something to do with the expression "funny as a crutch"?

E. L. A.

« ENGLISH SLANG, OLD AND NEW (6:77). I believe that some of what was quoted from the *New York Times Magazine* as English slang is, more precisely, cockney lingo. I know of "Rosy Lea" (tea) and "Old Johanna" (piano), and I believe these—and others like them—are used only in the East End of London. I first heard them from Londoners in the British Army (World War I), and have never since run across them, in England or elsewhere.

R. G.

« AMERICAN CHEDDAR IN ENGLAND (6:89). What looks like an anachronism might, I think, be explained in this way: It is not a matter of Cheddar only, but rather a matter of two kinds of Cheddar. And the first (made under the "English Cheddar system") antedates the second (produced under the "American system") by about two hundred years. The expert cheese-makers, who, according to the query, went from America to Great Britain in 1869 to teach their English fellows how to make Cheddar, were, without a doubt, associated with the introduction of the American or "factory system" into England. The records seem to indicate, however, that even as late as the nineties the new methods—imported in the fifties and sixties—had not taken hold in the West of England (but they had, to some extent, in Scotland).

F. J. Lloyd's *Report on the Results of Investigations into Cheddar Cheese-making* (London, 1899) states that the factory system was in operation in America in 1850. It was a quantity process and involved very little hand labor. The so-called Canadian system, one can assume (from this account), was substantially the same as the American.

One R. J. Drummond, in 1885, was engaged by the Ayrshire Dairy Association as a "cheese instructor" in the Canadian method. He reported, in the *British Dairy Farmers' Association Journal* (Vol. 5, Pt. II, p. 67), that the application of Canadian methods to English production set-ups was not simple. The operators found themselves confronted with the milk of only twenty-five to fifty cows, while Canadian and American procedure called for the milk of five hundred to a thousand cows.

The English system is often referred to as the "Joseph Harding system," but when this name originated, or why, I do not know.

V. L. H.

« TWICE-TOLD TALES (5:186 *et al.*). Delos Avery, in "I worked for the Cruel City Editor on Earth," *Chicago Sunday Tribune*, December 15, 1946, recounts a tale in which Charles E. Chapin is said to have sent a reporter to New Jersey to interview a scientist. The reporter knew that the scientist would decline the impending honor, and so took himself off to a bar, where he put in the afternoon—in New York. Next morning he told the Editor that he had been to New Jersey and had found the man unwilling to be interviewed. Chapin called him a liar and told him he was through with him. The reporter, however, wanted to ease his conscience, and so made the journey across the river, only to find that the celebrity *was* entirely opposed to the interview. Meantime, Chapin had begun to feel somewhat uneasy about his own haste, and phoned the scientist, about a week later. "I sent a reporter to see you a few days ago," he said, "and did you see him?" "Yes," said the

scientist, "but I declined the interview." Chapin immediately phoned the reporter and told him he could have his job back, but in the time that had elapsed he had found a better one.

Charles MacArthur has told exactly the same tale about himself and the late Morrill Goddard, editor of Hearst's *American Weekly*.

L. S. T.

### *The Private Press: Work in Progress*



The Golden Hind Press at Madison, New Jersey, a "busman's holiday" for the production-man and designer for Harper & Brothers [Arthur Rushmore], has just finished a little volume of meditations—from the writings of Molinos, Fénelon and Mme Guion—called *A Guide to True Peace* (originally published in 1813 in America). . . . The Rushmores (Mrs. Rushmore, too, is an expert compositor) are now at work on a volume of *Dr. Johnson's Prayers*. . . . The Press was founded in 1927 and named after Sir Francis Drake's flagship (see cut above, made from a drawing by Warren Chappell). It began in one room in an old Colonial house. Now it "owns the house"—as well as two handpresses (one a "big Washington handpress that was going out as old metal" and the other of "unknown vintage," once in use in the cut-room at the old Harper plant in Pearl Street); nearly two hundred cases of type (including Weiss Antiqua, Legende, Perpetua, Worrell's Uncial, Hammer's Uncial, Hammer's American Uncial, Goudy Mediaeval, Moyen Age Gothique, etc.); and hundreds of pages tied up and waiting to be distributed. . . . The Rushmores have set about 180 volumes, ranging in size from 18 to 320 pages each—"most for fun and to give away" and about 75 published by Harper & Brothers. (For other details, see Earl Schenck Miers's *Bookmaking and Kindred Amenities*.)

**T**HE Handpress of Douglass Howell at 29 Grand Street, New York City, can be rightly characterized as a venture in the application of art techniques—engraving, color processes, ornamental detail, etc.—to careful letterpress. Mr. Howell is now setting a slight book of verse by Alice Orcutt. It is called *The Song of Magdalen*, is done in 14-point Garamond, leaded six points with wooden reglet, and is to be printed on Mr. Howell's own hand-made paper, in a 500-copy edition. . . . As a result of some recent research, he is planning the issue of small-sheet items covering several pieces of St. Patrick's verse, part in the original Latin and part in the original Gaelic; but the project is temporarily held up for want of a fine Gaelic type face. . . . By making his own printing and binding papers Douglass Howell can, of course, suit the texture of the paper to his momentary need. He has not, to date, cut any type faces, but he has designed and cut his own initial letters (see "T" above), intricate ornaments, etc. He has a Washington handpress and does a considerable amount of color work, using an oil-inks process whereby he can offprint three colors at one time and get a final five-color effect.

# AMERICAN Notes & Queries



FEBRUARY, 1947

VOLUME VI, NUMBER 11

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## Notes

*Lord Dunmore's Emancipation*

*Proclamation Broadside of 1775*

SHORTLY after the appearance of the March, 1945, issue of *AN&Q*, carrying the second half of the Note on the "... Fourth Estate Aboard American Ships," the comment below—prompted by a statement on the first page of that issue—was submitted to the Editor. But since there seemed to be need for further examination of the types used by the various Williamsburg printers in 1775, the Editor was requested to delay the publication of our comment until such review could be made. It has, unfortunately, been impossible to complete that examination; but certain minor changes in the original comment have been made, and there appears to be no reason for withholding facts which tend to revise or correct the statement in question.

A paragraph on Lord Dunmore and his famous *Proclamation of Emancipation* (1775), in defense of His Majesty's cause, states that of this proclamation "there are only two extant copies,

one in the Library of Congress and the other at the University of Virginia, in the collection left it by the late Tracy W. McGregor." This statement is drawn from page 17 of the "Notes on Rare Books" column in the May 18, 1941, issue of the *New York Times Book Review*. The *Times* item concerned the publication, early in 1941, of *Dunmore's Proclamation of Emancipation*, by the McGregor Library; and in that publication it is asserted that the broadside, of which a facsimile is there given, "is one of two copies known to be in existence." Evidence which has come to light since that publication was issued would seem to call for a revision of that assertion, to read: "the broadside as reproduced is of a printing of which two copies are known to be in existence."

The new evidence has been collected by Mr. Randolph Warner Church, at present Acting State Librarian of the Virginia State Library in Richmond. It indicates that there was an earlier printing of the broadside, and that of this also there are two copies extant: one in the Virginia State Library and one in the British Public Record Office, C.O. 5, 1353. The latter is the copy Lord Dunmore sent to the Earl of Dartmouth on December 6, 1775. A photostatic copy of the one in the Public Record Office shows it to be identical with the one in the Virginia State Library. This printing was a large broadside on a sheet approximately 17 x 10½ inches, and was done on board ship with the type and press which had been seized on September 30, 1775, from John Hunter Holt, printer of *The Virginia Gazette or the Norfolk Intelligencer*.

Mr. Church's conclusion is that the Library of Congress and University of

Virginia broadsides, which are on sheets approximately  $12\frac{1}{8} \times 7\frac{3}{4}$  inches, were reprinted under the direction of Patrick Henry; and he is inclined to agree with a suggestion—offered by Mr. Frederick Goff of the Library of Congress—that the printing was done on the press operated in Williamsburg by Alexander Purdie. The words “A copy,” written at the bottom of the Library of Congress and University of Virginia broadsides, are in the same manuscript hand; and accompanying the Library of Congress copy is a printed circular letter from Patrick Henry dated November 20, 1775, stating “I take the Liberty to enclose you a Copy of the Proclamation issued by Lord Dunmore . . .”\*

There were other printings of the Proclamation of Emancipation in 1775, but they occurred in various gazettes. Lord Dunmore reprinted it under the

date November 25, 1775, in the newspaper which he published on board ship with the title *The Virginia Gazette*. The only copy of that issue which Mr. Church has been able to find is in the same Public Record Office file; and it, too, was sent by Dunmore to Dartmouth on December 6, 1775. A photostatic copy of the paper shows the printing to have come from the same type as the original broadside printing—from the type, that is, which Lord Dunmore's raiders had looted from John Hunter Holt. Further reprintings appeared in the three Williamsburg gazettes of the time, in Pinkney's on November 23, 1775, in Purdie's on November 24, 1775, and in Dixon and Hunter's on November 25, 1775.

It is to be hoped that Mr. Church will, before long, publish his findings on the adventurous career of the printing press of John Hunter Holt, both before and after its connection with this Proclamation. But meantime, on the basis of new evidence, certain of the facts surrounding the printing of the Emancipation Proclamation broadsides have been uncovered and recorded.

Harry Clemons

\* The letter reads, in full:

Sir,

As the Committee of Safety is not sitting, I take the Liberty to enclose you a Copy of the Proclamation issued by Lord Dunmore; the Design and Tendency of which, you will observe, is fatal to the publick Safety. An early and unremitting Attention to the Government of the SLAVES may, I hope, counteract this dangerous Attempt. Constant, and well directed Patrols, seem indispensably necessary. I doubt not of every possible Exertion, in your Power, for the publick Good; and have the Honour to be, Sir,

Your most obedient and very humble Servant,

P. Henry.

HEAD QUARTERS, WILLIAMSBURG  
November 20, 1775

### *Emerson's Lectures in Springfield, Illinois, in January, 1853*

EMERSON's lecture tours in the Mississippi Valley region a century ago have been the subject of a number of recent essays, one of the last of which was concerned with his visit to what was then a very small river town, Rock Island, Illinois. At another Illinois community—Springfield, the State capital—he made a comparable stay, and an account of it is worth preserving.



As early as the 1840's Emerson had begun to carry the doctrines of the Concord Brahmins to the American frontier. He had seen Illinois in 1850, but it was not until January, 1853, that he delivered his first known lectures in that state, at Springfield. He had been urged to speak there by a young editor, F. A. Moore; and he was before long scheduled for three lectures in Representatives Hall.

Emerson's coming was heralded by the *Illinois State Register* (Springfield) of January 6 and by the *Illinois Journal* (Springfield) of January 7, in complimentary paragraphs. His name was familiar to many Midwesterners, but few of them knew anything about him either as a man or a writer. The *Illinois Journal*, therefore, on January 8, inserted a half-column story of Emerson's travels, education, and lectures, cautioning the public, at the same time, that he was not an orator in the accepted or dramatic sense of the word but rather a soliloquist.

On January 10, the *Illinois Journal* announced that his first lecture, "The Anglo-Saxon," would be given that evening, and that tickets for the course—costing a dollar—could be bought "at the Book Stores and the American." In a short paragraph this same paper, on January 12, judged the talk a "lucid and enchantingly beautiful production—full of fact, rich in instruction, and rare in flowing diction." In its January 11 issue it had campaigned for a large attendance at Emerson's lecture on "Power" to be delivered that evening—and pointed out, a little unheroically, that the talk would be over at an early hour, thereby not interfering with the social activities of the ladies.

In spite of the rainy weather, atten-

dance at the lectures was good. The *Illinois Journal* of January 13 published a long summary of two of the lectures. (Since the third one—"Culture," scheduled for January 12—is not mentioned, it probably was not delivered. Bad weather or Emerson's displeasure at the financial arrangements may have been reasons for the cancellation.) He was not at all times received with approbation by the western press, but on this occasion superlatives were much in evidence:

LECTURES.—The first two lectures of Mr. Emerson's Course, were given in the Representatives Hall on Monday and Tuesday evenings. The weather, and walking, has been badly suited to attendance, still a large number of Members and citizens were present. The first lecture upon "The Anglo-Saxons" was received with enthusiastic admiration, and the Lecturer at once rose in the minds of his auditory to that elevation, which true genius and splendor of renown can only inspire.

The lecture was a complete illustration of Englishmen, as exhibited in their trade, travels, politics, customs, manners and homes. We shall undertake however, no sketch or notes of the points presented; and it may be a gratifying announcement to those in attendance, to learn, that the lecture given, embraces but a portion of the leaves that will soon appear in a book of notes upon England, by Mr. Emerson.

The second lecture, upon "Power," forms but the ground work of a Course, extending through the higher and subtle regions of the intellectual and moral and spiritual forces. Mr. Emerson told us he should give us no Della Cruscan dream, but speak of the hard old home we know.

There was always a place for a man of *force*, and the man would find it. It was the same in the world as with boys at school, or with cattle in a pen. — There must first be a trial of strength, then all quietly submit. All observation points to this one fact, that all power is of one kind, and that the men we want, are those who are in sympathy with the course of things. The great secret of all ages is imbecility, which means, as we suppose, to know the weak side of men. Power is not always amiable, but it brings its own antidote. "Bruisers"—men who ride rough shod over the world, have their virtues and vices also. All they need is vent, and that they must have. Send them to Mexico, and they will come back heroes. This Power then is not evil, but something to be directed; and what is denominated evil, is simply power, the causes of which when explored will work to right ends.

The Lecturer indicated two ways by which we might accommodate ourselves to this force. First, by Concentration—have done with friends, books, flatteries and pleasures and come to the one point. The second was Drill. Mr. Emerson enforced these two points with wonderful skill and apt illustrations; and he would impress the fact that all things go by law not luck, in this world. There was no more chance in nature than in the weaving of gingham,—a thread lost, and it extends through the whole web. More magnificent is a day than any cloth, and we may expect not to conceal the rotten hours we have woven into it.

Our notes are too meagre, for our readers to form scarcely an idea of the matter of Mr. Emerson's discourse. With him words are things whose value can only be measured by full expression and profound study.

The lecturer left Springfield almost immediately—at least in time to speak in Jacksonville on January 13, so the *Illinois Journal* reported on that day. And from Jacksonville he was to return east.

In general, Emerson had been far from pleased by the weather and the living accommodations in Springfield. In a letter to his wife, Lidian Emerson, written January 11, he said:

In the prairie, it rains, & thaws incessantly, & if we step off the short street, we go up to the shoulders, perhaps, in mud. My chamber is a cabin. My fellow boarders are legislators, but of Illinois, or the big bog . . .

And yet, he admitted, men became men on the frontier—in spite of certain physical disadvantages—because they were revitalized by the spirit of the West. Two things, nevertheless, displeased him at that precise moment: the fact that he had no quiet for study at Springfield and the very real possibility that he might not receive the amount of money promised him for his lectures there.<sup>1</sup>

Oddly enough, Emerson's very last Illinois lecture, too, was delivered at Springfield. The date was December 5, 1871, and the subject "Greatness."<sup>2</sup> In his *Journal* he wrote a word of gratitude for the kind reception he had been given in Chicago, Quincy, Springfield, as well as in Dubuque (Ia.).<sup>3</sup> Over a period of years he had helped to encourage interest in cultural values in the prairie country, and in spite of a passing unpleasantness—hardships and occasional unfavorable criticism—he had enjoyed his western sojourns.

Robert R. Hubach

1. Ralph Leslie Rusk, *The Letters of Ralph Waldo Emerson* (N. Y., 1939), IV, 343.
2. *Ibid.*, VI, 187.
3. See Edward Waldo Emerson and Waldo Emerson Forbes (eds.), *Journals of Ralph Waldo Emerson* (Boston, 1914), X, 371-2.

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"ANGEL OF BELSEN": Luba Tryszynska Frydrieh, the young woman who was an accomplice in extensive mercy thefts during her internment at the Nazi concentration camp of Belsen, 1944-45; by stealing medicines from the dispensary she saved the lives of ninety-four imprisoned children (N. Y. *Herald Tribune*, January 15, 1947). . . . "THE CHILDREN'S HOUR": a tag recently assigned to the Thursday-afternoon session in the British House of Commons, during which the Parliamentary program for the ensuing week is announced and an "ill-tempered wrangle" sets in between the Conservative party leader, Winston Churchill, and Herbert Morrison, majority leader; at this time the galleries are more crowded than usual (Raymond Daniell, "'Indomitable' or 'Incorrigible'?" *New York Times Magazine*, February 9, 1947).

"CYCLOTRON & SOUTHERN R. R.": the world's shortest standard-gauge railroad; built especially for hauling a 157-ton steel forging to the site of the University of Rochester's new atom smasher;

a run of 473 feet, from the Erie Railroad tracks to the University campus (N. Y. *Herald Tribune*, December 28, 1946). . . . "FAT HOG DAY": holiday on the day after Christmas in the British West Indies. . . . "GO-SHOW": airline slang for a passenger, without a reservation, who takes a chance on getting aboard at the last minute in place of a "no-show" [see AN&Q 6:104] (*Time*, August 5, 1946).

"MARCONI PIONEERS": the small group of scientific and imaginative Englishmen who worked along faithfully with Marconi in his development of the wireless. . . . SWING SLANG: "cats" (men in the band); "dig each other" (get together, understand); "groovy" ("solid"); "hipster" (one who is in the know); "igg" (ignore); "nayo hoss" (no, buddy, that's wrong); "pick up on what's going down" (understand what's happening) (*Time*, February 10, 1947). . . . "VOICE OF DOOM": resonant-toned traffic monitor riding (1943) in an official car through the busy sections of Syracuse (N. Y.), warning pedestrians of traffic dangers (*New York Times Magazine*, January 26, 1947). . . . "WHALEBURGER": ground whale meat, eaten in England during meat shortages (N. Y. *Herald Tribune*, December 28, 1946).

## Queries

» WHITMAN'S USE OF "GRASS." Clifton Joseph Furness, in his Introduction to the Facsimile Text Society's *Leaves of Grass* (N. Y., 1939), raises several interesting points on the rather unnatural combination of terms represented in the phrase *leaves of grass*.

The word *leaves*, he explains, was very common in literary titles of the 1840's and 1850's. But a gloss on *grass* is less simple. Whitman—the “handyman about Brooklyn printshops”—may, Furness suggests, have used the word as a piece of printer's slang, that is, to mean “a person who does casual work around the shop” or “the work such a person does.” Now it is commonly known, Furness continues, that Walt put in a lot of time in various shops and would set up his own compositions when he felt like it. The printers on whose presses he amused himself might well have referred lightly to his verse as “grass,” and Whitman may have adopted the term in the same application.

Where, in poetry or prose, did Whitman use *grass* with this precise connotation? And have Whitman scholars commented at length on this point?

Charles M. Adams

» ONE OF THE FIRST LIMERICKS? A ditty sung by Iago (*Othello*, Act II, scene 3) runs:

And let me the canakin clink, clink;  
And let me the canakin clink.

A soldier's a man;  
O, man's life's but a span;  
Why, then, let a soldier drink.

Is this a Limerick? If so, is it the first one?

L. S. T.

[L. S. T.'s illustration would seem to antedate “The Man of Tobago,” which, according to Langford Reed's Introduction to *Mr. Punch's Limerick Book* (London, 1934), is “nearly 300 years old.” It may even antedate “Hickory Dickory Dock.” Moreover, we have not—thus far—succeeded in finding this

same rhyme form in any of the earlier plays—*Love's Labour's Lost*, *The Merry Wives of Windsor*, etc.—Eds.]

» SILK TRAIN. What truth is there in the story that raw silk, imported from Japan before the days of freight-carrying airplanes, was hastily loaded onto a special non-scheduled train at a West Coast port and rushed across the country to eastern markets? The train, it is said, had precedence over even the most luxurious passenger carriers. Evidently, the high insurance premium paid on the silk accounted for such unusual priority.

Thomas L. Fanning

» HALF FARE. How long have children traveled on trains for half fare? What circumstances in the early development of railroading favored half, rather than quarter, fare?

What have been the variations in the “top” age carried at this rate? And what sentimental and commercial motives lay behind the introduction of the lowered fare?

T. L. F.

» LAUNDRY WHILE YOU WAIT. I remember reading, in a volume on the Gold Rush era, that for a time Californians found it more satisfactory to send their laundry to Hawaii (or was it China?) than to have it done on the spot. The reason given, I believe, was the shortage of domestic help and the exorbitant fees demanded. The story sounds highly improbable, if only because of the length of traveling time involved, but I have not been able to disprove it. Are there reliable statements, one way or the other, on this point?

C. M. H.

» MELVILLE AND THE NEW-YORK HISTORICAL SOCIETY. Among the Melville papers in the New York Public Library is a statement for annual dues sent to Melville by the New-York Historical Society, probably about 1848. Is there any additional evidence that Melville was a member? The Society does not find Melville's name on its membership lists, and the State Historical Association of Cooperstown was not founded until 1899.

Tyrus Hillway

» SELF-PUBLISHED AUTHORS. How many American authors have been known to publish their own books over a considerable period before placing them with an established firm? (Upton Sinclair's name comes most easily to mind.)

What writers, too, have remained self-published, from first to last?

T. E. C.

» "SIR RICHARD." In the *Journal* of the sloop "Revenge" for June 30, 1741, appears a reference to "Sir Richard," who was evidently an earlier "John Barleycorn." The entry (J. Franklin Jameson, *Privateering and Piracy in the Colonial Period*. N. Y., 1923) reads:

S'r Richard Gott fowl of some of Our hands which made them Quarrelsome but Sleep overcame the Knight so all was Quiet.

I find no reference to Sir Richard as the lord of drink elsewhere; I wonder whether the expression was common in eighteenth-century America.

S. T. Brown

» "TINKET." In an old New England church record, I find mention of the

taking of a vote to "paint the Tinket." There is no indication at all as to what the object is, and a search through the dictionaries and glossaries fails to turn up the term. What does it mean? And was it used outside New England?

C. B. S.

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« COLLEGE BOOK FIRES (6:91 *et al.*). I suppose that the ceremonial burning of texts, with mock solemnity, was a common practice on American college campuses in the middle of the last century. Cremations, however, appear to have been less numerous, here at Amherst, than burials.

A program of an Amherst book burning printed locally [and drawn to your attention by C. M. A.] is listed in the published check list of local imprints. The title of this program, as it appears on the recto of the first of its two leaves, is "Class of '70: Funeral Ceremonies of ye revered Conics, July 10, 1867." Within are the "Exercises" in full. They comprise a list of characters to take part in a grand procession. Then comes this direction:

The formal train will march from the elliptical abode of the deceased, and after describing a hyporbola [*sic*] will proceed by the "broad and pleasant way" in a tangent to the Conical Pyre.

Then follow the words of a "Wake," to the air of "Old Hundred," an oration, and a "finale chant."

We have seen a number of programs for occasions of this sort, in addition to

this one. Many of them are crudely printed and heavily loaded down with black borders, the commonplace symbol of death, and the like. Here are a few:

1. In 1870 the class of '73 had a program: *Concrematio geometriae atque algebrae*.

2. In 1873 the class of '76 held a: *Crematio mathematicorum*.

We also have printed programs of the following burials which may or may not have been accompanied by burnings:

1. In 1866 the class of '67: *Burial rites of ye classics and mathematics*.

2. In 1868 the class of '68: *Burial of Alcestis*.

3. In 1871 the class of '74: *Funebria matheseos*.

4. In 1872 the class of '75: '75 *Ulutatio pro sepulchro mathematicorum, in Plutonem obruatorum*.

George R. Cutting's *Student Life at Amherst College* (Amherst, 1871) states (pp. 128-9) that these book-burning practices had prevailed to some extent before their (more noticeable) return in the sixties. (The author's faint prophecy that the ceremony of May 12, 1870, might well be the last was not, however, fulfilled.) This account also mentions the fact that the printed programs were "secretly distributed" on the evening of the ritual.

Newton F. McKeon

« "STATESIDE" (5:88). In I. Willis Russell's "Among the New Words" (*American Speech*, October, 1946) the word is entered ("stateside" and "stateside") as adjective and adverb, and defined: "Relating to the United States; in the direction of, in the United States." The earliest entry cited is to be found in *Battle Report*, written by

Walter Karig and Welbourn Kelley, and published in 1944.

Nevertheless, I vaguely remember seeing the term in print fifteen or twenty years ago, used by Americans living temporarily in United States Territories and in the Far East.

W. P. A.

« "APPALUCY" (6:135). The term is not merely slang for "a piebald horse with glass eyes," but one of the many misspellings of *Appaloosa*, a breed of light horse developed by the Nez Perce Indians in the Palouse country of Idaho and Washington.

The distinguishing features of these horses are a white rump with round or oblong spots or checks and flesh-colored spots around the eyes, nose, or genitals. The Appaloosa Horse Club was incorporated in 1938. Several articles on the breed appeared in the *Western Horseman* in the late thirties and early forties.

John Gildersleeve

« BEARDLESSNESS (3:142 *et al.*). If the faith recently outlined by the Librarian of the University of Puerto Rico should catch hold and spread, our beardless Western World might find itself in for a period in which the clean-shaven man could not survive. On a mimeographed sheet accompanying a University book list, Thomas S. Hayes sets down some sleep-disturbing thoughts:

It occurs to me that the emergence of women from the homes in which they belong into a thousand and one activities in which they definitely do not belong, with the consequent decline of western civilization, coincides roughly with the conquest of men by the manufacturers of safety razors. Destroy the symbols by which men live and you leave them confused, indifferent, and inert. . . .

Take a look at the campus. There is but one beard on it and that doesn't belong to one of the regulars. There are a couple of good, decent moustaches in the Spanish Department and another in Psychology, but the few others are mostly hot-house confections, discernible only to those who are blessed with acute vision. This, I submit, is a parlous situation. . . . This University is driven by a passionate wish to provide the Island with leadership. Why not recognize that leadership on the Island in recent years has fallen more often than not on gentlemen who needed to make no apologies for the nakedness of their upper lips. . . . Look over the last twenty-five years, or so—Muñoz Rivera, Barbosa, de Diego, Barceló, Tous Soto, Iglesias, and in our own time, Muñoz Marín. Every one of them had, or has, a moustache—every one of them was, or is, a leader, a genuine leader. There is a relationship between leadership and the hirsute, and it can not be brushed off. . . .

L. S. T.

« THE PANORAMA IN AMERICA (6:157 *et al.*). I find that panoramas are mentioned (and Banvard's, in particular) in Longfellow's *Kavanaugh* (1849). In a discussion between Mr. Hathaway and Mr. Churchill—on the subject of a national literature—Mr. Hathaway states:

"We want a national epic that shall correspond to the size of the country; that shall be to all other epics what Banvard's Panorama of the Mississippi is to all other paintings, — The largest in the world!"

(See Boston, 1904, edition of *Prose Works*, Vol. 8, p. 425.)

The point made in my comment at the last reference remains true, however.

L. S. F.

« PERAMBULATING PRESSES (6:59 *et al.*). A reference to very early wandering printers and presses is to be found in Walther G. Oschilewski's *Der Buchdrucker: Brauch und Gewohnheit in alter und neuer Zeit* (Jena, n.d., p. 51). He mentions those among the first printers who "went as *farant Puchtruck-er* from city to city and through many lands of Europe; 'the necessary stock of types in packs on their backs and the wooden press loaded on the ass.'" These printers, who took hard to a stationary life—some, the "sons of Ahasuerus," traveling with no equipment at all—were to a large extent responsible for the rapid expansion of the printing art.

L. S. T.

« GHOST TOWNS (5:156 *et al.*). Dixie, once a thriving town of Idaho's gold-rush days (1864), was recently sold for only \$5,000, according to a January 30, 1947, AP dispatch. The town, which now has only fifteen inhabitants, contains an eight-room hotel, a post office, general store and gas pump, an empty saloon, a one-room schoolhouse, a seven-grave cemetery, and some vacant log buildings. The purchaser intends to convert the town into a dude ranch.

T. R. Bailey

« HONEYMOONS AT NIAGARA FALLS (6:122 *et al.*). George Augustus Sala, writing in 1863-64, makes a clear point on the popularity of Niagara Falls among honeymooners. In *My Diary in America* (London, 1865, Vol. 1, p. 194), he states:

. . . Niagara in summer swarms with brides and bridegrooms. Next to the

White Mountains it is the chosen spot where happy couples like to pass their honeymoons.

E. L. A.

« BELL LEGENDS (6:140 *et al.*). Red Smith, in his New York *Herald Tribune* column of November 26, 1946 (p. 34), gives a little history of the bell which fell to the hands of the University of California at Los Angeles with their victory over Southern California on November 23.

It is, he explains, the official trophy for the area's biggest game. Before it became a college charm it rode a Southern Pacific locomotive; and U.C.L.A. alumni bought it in 1939. A while later it was "gone for two years," and afterward was dug up (minus its clapper, which was said to have been buried in the hills) on the Southern California campus.

T. S. Morris

« GEORGE ORWELL: PSEUDONYM (6:105). Katharine Scherman, in a sketch of George Orwell (*Book-of-the-Month-Club News*, August, 1946, p. 7), says that he was "born Eric Blair, but his writing is published under the name of Orwell and all his friends call him George."

E. H. Carpenter, Jr.

« DROPPING A SPOON (6:123 *et al.*). In my childhood in Philadelphia, if one dropped a knife a man would call; if a fork, a woman; if a spoon, a child.

Miriam Allen deFord

« RED LIGHT DISTRICTS (5:93 *et al.*). "Little Cheyenne" and "The Levee" were the names of such districts in Chicago's First Ward during the regime of

the late Michael (Hinky Dink) Kenna and of (Bathhouse) John Coughlin, according to a story in *Time* for October 21, 1946.

L. S. T.

« PROFESSIONAL OATHS (6:143 *et al.*). The oath taken by the *epheboi* or military cadets of ancient Athens might be in point. The text appears in John Wilson Taylor's article "The Athenian Ephebic Oath" (*Classical Journal*, April, 1918, pp. 495-501):

I will never bring reproach upon my hallowed arms nor will I desert the comrade at whose side I stand, but I will defend our altars and our hearths, single-handed or supported by many. My native land I will not leave a diminished heritage but greater and better than when I received it. I will obey whoever is in authority and submit to the established laws and all others which the people shall harmoniously enact. If anyone tries to overthrow the constitution or disobeys it, I will not permit him, but will come to its defense single-handed or with the support of all. I will honor the religion of my fathers. Let the gods be my witnesses. . . .

Taylor says, in a note, that the content of the oath is derived from two main sources and some quotations and summaries. Pollux (*Onomasticon* viii. 105) and Stobaeus (*Florilegium* xliii. 48) cite the oath in substantial agreement. Another form, given in George Stimpson's *A Book About a Thousand Things* (N. Y., 1946) quotes the oath as summarized by Lycurgus in *Leocrates* 76. In this version the *epheboi* swear:

not to bring reproach on their hallowed arms and not to leave their place in the ranks, but to defend



their native land and to hand it down to their children a better country than when they received it.

M. A. deF.

« AMERICAN NEWSPAPERS ABROAD (5: 126 *et al.*). A recent perusal of the files of the *Californian*, the first newspaper published in California, suggests two or three lines of inquiry in this connection.

From the July 31, 1847, issue:

A newspaper has been established at Monterey [Mexico] called the "Mountain Warrior." In every town where the American arms have penetrated, a printing press has been put in operation.

The publishing activities of the American missionaries in Hawaii and the Pacific islands were evidently extensive—before the end of 1847 the *Californian* was receiving copies of *The Friend*, *The Polynesian*, *The Sandwich Island News*, *The Oahu Fountain*, all from Hawaii, and *The Samoan Reporter*.

A third possibility—although it is not entirely clear that this was an American enterprise—can be found in this paragraph, from the April 29, 1847, issue:

Mr. Larkin handed us the first number of a very neatly printed paper entitled the "Neighbor," published at Valperaiso [*sic*] in the English language, edited by the Rev. David Trumbull. . . .

Edwin H. Carpenter, Jr.

« LOVE POTIONS (5:58 *et al.*). The Cajuns—southwest Louisiana Acadians of Norman and Breton ancestry—were seemingly very resourceful in this art. *Gumbo-ya-ya* (Boston, 1945) describes (p. 184) a few of the mixtures and methods. In each case the young man is

the target, the girl is the administrator of the potion.

Powder made from a green lizard dried in the sun is but one of the milder prescriptions. Or, it might be finger-nail parings dropped into the pockets of one's love—or a letter to him, written in her own blood. For an "immediate proposal," she would tie a rooster under her porch, seat the man in a rocking chair right over the fowl, then "sit beside him and wait."

If virtually all normal methods fail, she must resort to *Poudre de Perlain-painpain*. For this she must catch "seventeen floating seeds blown from a thistle on a windy day." When the down has been taken off the seeds, the seeds should be rubbed over the honey sac of a bee "caught on a clover blossom leaning in a northerly direction." The seeds must then be mixed with three white beans that have been buried for three days under a mound of table salt, then added to a serving of salt, measured out in a black thimble. The final product, rubbed into any article of clothing belonging to her lover, makes him hers.

L. E.

« "CLEM," "KILROY," ETC. (6:III *et al.*). James J. Kilroy of Halifax, Massachusetts, went on record with the fact that he began the famous Kilroy legend when he was a war worker at the Bethlehem Steel Company's Quincy (Mass.) shipyard. His job was to inspect tanks, double bottoms, etc., of warships under construction. In order to let his superiors know that he was doing what had been assigned to him, he followed the practice of scrawling "Kilroy was here" in yellow crayon on the work that had been inspected.

As a reward for this final evidence on

a point that has aroused so much popular speculation, the American Transit Company, on December 23, 1946, presented Kilroy with a thirty-seven-year-old motorless street car (weighing twelve tons), which is to become a wing of the Kilroy home and will house six of his nine children.

B. R. A.

« MODERN CHARACTERS IN A BYGONE MILIEU (6:120 *et al.*). In A. E. Meritt's *Ship of Ishtar* (N. Y., 1926), the hero, Kenton, is, through the magical qualities of a model of a Babylonian galley, carried back to ancient Babylon.

John Gildersleeve

« BEARD STYLES: HOW MANY? (6:107 *et al.*). I have been asked to describe the styles mentioned in my reply at AN&Q 6:31. The three that might not be self-explanatory are Dundrearys, Galways, and mutton chops. The first of these were long flowing side whiskers framing a shaven chin; the second, whiskers following the line of the chin; and the third had a roundness at one end and an elongation at the other (in general, mutton chops were side whiskers).

A. S.

« PINEAPPLE AS SYMBOL OF HOSPITALITY (6:120). There is ample evidence of the fact that the pineapple as a decorative motif can be found in Colonial architecture, furniture, silverware, etc. Yet the social historians who cite these facts fail to indicate when the pineapple became consciously associated with hospitality, and why. An article in *Antiques* for July, 1945 (pp. 22-4), written by Jean Gorely, cites the vagueness of the relationship and suggests that it may

have been a "nineteenth-century concept, created by the memory of its associations with grand entertainments and its survival on teapots and gateposts, bedsteads and doorheads."

Isabel N. Young's booklet, *The Hawaiian Islands and the Story of Pineapple*, holds, by implication, that the pineapple bedpost tops were introduced by New England sailors, who, in making the long journeys from the Tropics in clipper ships, whiled away their time by turning the posts of Dominican mahogany and carving the tops in the form of pineapples, the fruit they had seen in abundance in the southern ports. If the sailors' handicraft did serve to introduce the motif, then the question of origins becomes just that much more involved; for the hospitality symbolism may have come along with the design influence and both may have been importations.

K. L. Means

« BUGGERS, BOOGERS, AND BUGS (4:187 *et al.*). The terms "bugging" and "buggers" are used locally in Maine, according to Samuel Sandrof in his article "The Worm Turns" (*National Geographic Magazine*, June, 1946). Sandrof states that the "down-east" worm-diggers refer to their bonanza as "bugging" and to themselves as "buggers."

N. B. E.

« POET'S POET (5:142 *et al.*). Sketches of Lewis J. Valentine, former Police Commissioner of New York City, following his death on December 16, 1946, mention his reputation—earned when yet in his twenties—of being the "cop's cop."

A. K.

« PERFECT PROOFREADING (6:155 *et al.*). Frank Weitenkamp's recently published *Manhattan Kaleidoscope* adds another to the list of titles for which proofs are reread, approved in perfect confidence, and, finally, found to have been in error only when the finished book returns from the binder. Dr. Weitenkamp tells a story (p. 170) about the preparation of Theodore L. De Vinne's *Notable Printers of Italy During the Fifteenth Century* (1910). De Vinne, of course, was intent upon having the book error-free. It was read by the firm's own proofreaders—who were offered small bounties for errors discovered—by Harry W. Kent, by Miss Ruth Granniss, Librarian of the Grolier Club, and by the author himself. The book appeared to be flawless. But it was hardly out when De Vinne turned up an error.

B. A.

« JEFFING (6:122 *et al.*). Another reference to this printers' custom in America in the early nineteenth century is to be found in Thurlow Weed's *Autobiography* (Boston, 1883). In describing his experiences in a printing office, Weed wrote (Vol. 1, p. 58):

At eleven o'clock A.M. invariably, and too frequently afterwards, journeymen would "jeff" for beer. In this way a large share of their weekly earnings was mortgaged, each journeyman having a formidable "tick" at the grocery to be adjusted on Saturday evenings.

S. P. E.

« SOME EARLY LITERARY EXCHANGES (1:52 *et al.*). The *American Historical Record and Repertory of Notes and*

*Queries*, founded in 1872 (and edited) by Benson J. Lossing, made an excellent showing. Lossing evidently resigned his interest in it after about three years, and at this juncture it became known as *Potter's American Monthly* and remained in circulation until 1882. The *Record* was published in Philadelphia; and its queries, as the title of the journal would indicate, were largely concerned with historical matters.

Don Bloch

« FIREMEN'S GLOSSARY (4:3). A letter to the Editor of the *New York Times Magazine* (January 19, 1947) yields a few more terms for the earlier listing of New York City Fire Department lingo: "carrying the bag" (messenger duty); "man with the horn" (a lieutenant of an engine company [horns or trumpets were used by officers in the old days to carry their voices when shouting orders]); "old buffalo" (old-timer); "runs" and "workers" (a "run" is an alarm responded to; if the alarm is not a false one, the men then have a "worker").

T. E.

« FIRST WOMAN TO SMOKE IN PUBLIC IN AMERICA (6:151). It should be noted that Arthur M. Schlesinger cites some evidence in his *Learning How To Behave* (N. Y., 1946) indicating that certain "decent women" may have smoked openly in America as early as 1898. That the practice was confined to the few, however, is suggested by a warning in *Polite Society at Home and Abroad* (1891)—that girls should not be seen in public with men who smoked.

H. B.

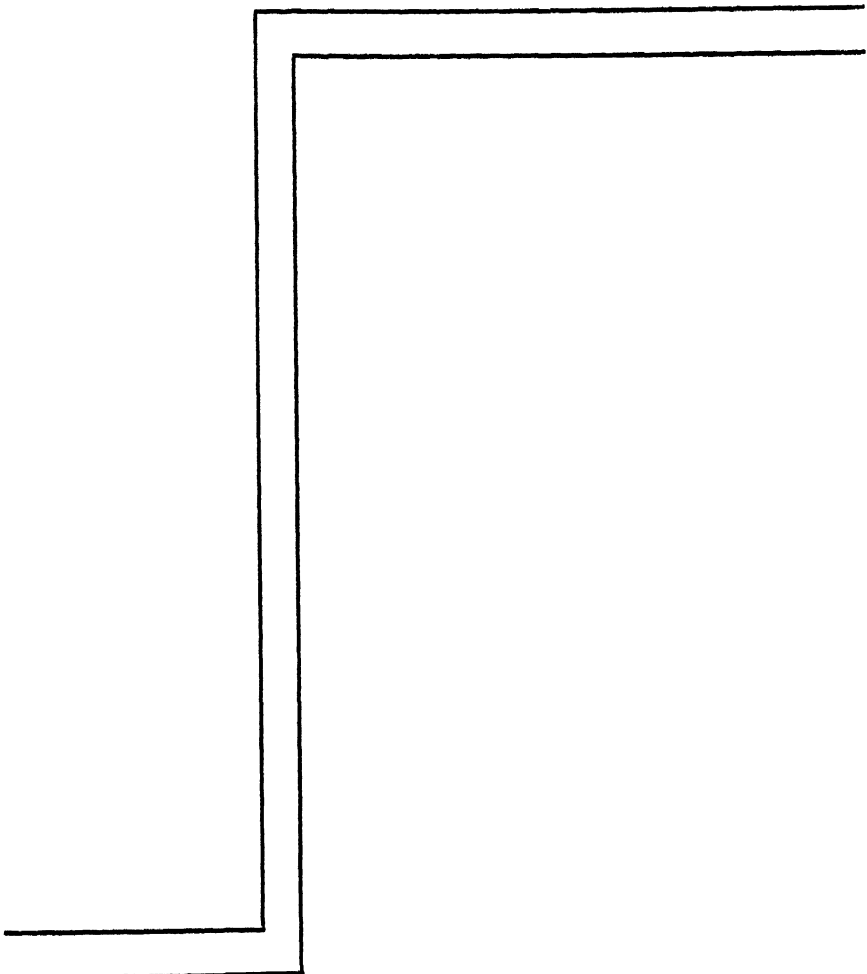
## The Private Press: Work in Progress

FROM the Pocahontas Press, directed by Suzette Hamill at 41 East Oak Street, Chicago, comes word of a book which, by virtue of the exacting art work in its forty hand-colored illustrations, is still in progress even though some of the two hundred copies have been completed and delivered. The volume is *Mexican Bouquet*, written and illustrated by Clarice Hamill, and is given over to authenticated drawings and descriptions of the exotic flowering trees, shrubs, and vines most likely to invite the curiosity of the traveler in Mexico. Text is set in Warde's Arrighi Italic (16-point); display uses Rogers' Centaur, in various sizes. Pages were printed two at a time on a Gordon press by George Domke at the Art Institute of Chicago. Binding has been done by the Monastery Hill Bindery—hand-sewn, gilt top, full dark green cloth stamped in gold. Paper throughout is Berestoke, white, an English handmade. † † † Suzette Hamill started the Pocahontas Press in 1937. She settled on the name, she says, not only because it is "feminine, American, and alliterative," but because she feels a special claim to it: she is a thirteenth-generation descendant of Pocahontas. The venture began as a hobby; it was suspended during the war to be reborn last year with more serious ambitions. She would like to fill the gap between the (often "precious") private press and breadth of appeal to interest the larger publisher.



Three titles are in process at the Sower Press, St. Paul's Priory, Keyport, New Jersey, operated by Thomas Barry. The first is an edition of *Four Fragments* by Leon Bloy, to be hand-set in Lutetia, and printed on handmade paper; format not yet fixed. Half finished is *The Rosary Book*, sixteen wood engravings by Philip Hagreen with appropriate texts and meditations from the Scriptures, selected by Dom Hugh Duffy, O.S.B. This will run to about forty pages (4½ x 6 inches) and will be hand-set in Weiss Roman on Curfew Handmade paper; probable price, \$2.50. The third title is a booklet on Eric Gill, written by Walter Shewring. What might be listed as still a fourth project is a volume of old translations of St. Jerome's lives of the saints. † † † Thomas Barry set up his press in May, 1936, in his home in East Orange (N. J.). He got a Chandler & Price press (8" x 12") and a lot of Futura type, in the hope of putting out "pamphlets and booklets dealing with Land & Crafts, and the various aspects of the social revolution of our time," considered from a Christian point of view. Several pamphlets—connected with the writers of *The Catholic Worker*—were issued before Barry began his hegira toward the country, which saw the press installed near Princess Anne, Maryland, in 1937; in Easton, Pennsylvania (in the same year), and then in Berkeley Heights, New Jersey. During four years there he published *The Stations of the Cross*, a set of fourteen drawings by Jean Charlot; a pamphlet on *Papermaking*, which Mr. Barry himself compiled and rewrote; and some booklets and pamphlets for private distribution. The press again was moved. In 1944 he joined the Navy, and has only recently returned.

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MARCH, 1947

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# American Notes & Queries

*A Journal for the Curious*

EDITORS

*B. Alsterlund and Walter Pilkington*

## Notes

*From the "Pathetick" to the  
"Classical": Bryant's Schooling  
in the Liberties of Oratory*

PHI BETA day," said the Secretary of the Phi Beta Kappa Society of Harvard College in a letter to William Cullen Bryant in 1821, "has of late become more *fashionable* (*popular* might not be the exact epithet) than the Commencement" [on the day preceding]. "And this," he continued, "because it is supposed that the performances will generably be better, and because it is known that they will always be shorter." Moreover, the audience, he asserted, was "in fact & truth, composed, (as the newspapers say respecting *all* audiences) of 'the literature, the fashion & beauty of this vicinity.'" <sup>1</sup>

It was in the course of this letter that William J. Spooner, at Bryant's request, set down something of the tone and traditions of the annual Phi Beta affair. In an earlier letter he had informed Bryant that the Society, by unanimous vote, had elected him to "favor the fraternity with the delivery of a *Poem*."<sup>2</sup>

Bryant was then only twenty-six, and

his name as a poet was almost unknown beyond a certain portion of the readers of the *North American Review*, to which he had contributed some critical pieces and a little (but noteworthy) verse. This invitation, then, was no mean honor. He was inwardly delighted, yet highly apprehensive at the thought of confronting so distinguished an audience. (Oddly enough, it was from the earlier of the two Spooner letters that Bryant first learned that he himself was a member of the Society—for some reason he had never been notified.)

The flattery underlying this proposal was sufficient, in spite of the obvious hazards of delivery, to move Bryant into an accepting mood. His decision on this point was significant not because it brought him to the writing of "The Ages," but because it was an affirmative stroke in a vacillating period. It might even be called a turning point. Bryant had been practicing law for about six years, with some success; but not to his ultimate satisfaction. He had also been writing poetry, and over a longer period; but he had more than one doubt about the wisdom of making a profession of it. Just at that juncture had come overwhelming encouragement from the Editors of the *North American Review*. Bryant may, then, have regarded the Phi Beta Kappa assignment as a means of striking the final evidence—if the outcome was good, it would be easy to go on, and if bad, the end might not justify the effort. It is a well-known fact, of course, that one of the immediate results of the occasion was the 1821 publication of his first slim volume, *Poems* (*The Embargo*, written when he was thirteen, would scarcely be in the count).

In order to avoid "doing anything *outré* or getting foul of an interdicted subject," Bryant had, then, written Spooner, on April 26, 1821, for fuller instructions. Spooner furnished him with not only the general description quoted above but advice on the length of the poem (and the choice of an appropriate subject). One which lasted only twenty minutes, he was told, would not be considered very short, while one which took forty-five minutes would not be regarded as very long. If his voice was strong enough to fill a crowded church, he could safely exceed the latter time limit. But there was a danger, he was warned, in continuing his reading beyond two o'clock, the ordinary dining hour of that part of New England. Spooner said that after that hour he "never knew any man to speak, in poetry or prose, to any good purpose." The session opened at noon, and of those two hours, Spooner supposed, "the Chaplain of the day may fairly lay claim to fifteen minutes, leaving an hour and forty five minutes to be divided between the orator & poet."<sup>3</sup>

The Secretary's kind suggestions on the choice of an appropriate subject are worth quoting at length, since they throw excellent light on the higher levels of oratory in 1821 and may, also, have influenced Bryant in his selection of a theme.

The subjects & characters of the Poems have been extremely various. In times of old party politicks were frequently brought in to season the repast; but this will hardly do for the modern "era of good feelings." Satire takes well, provided it is good & not personal, and frequently when it is not of the highest kind. As you will have ladies among your auditors, you

may be pathetick, if you are of a weeping temperament. You will speak before scholars, and so may safely indulge your classical enthusiasm, if you chance to feel it, when writing. In short just what pleases yourself. I will warrant its pleasing the audience. The poem of the last year was upon "Boston," a sort of light local satire; which was highly applauded at the time of delivery, & afterwards criticised as wanting dignity. Mr. Gardner's of the year preceding was of a more serious cast, & much more suited to the occasion: it was about the English standard poets Shakespeare, Milton, Dryden & Pope. Dr. J. Ware's was about "Novels," & was published in the North American. Mr. H. Ware's was upon "Travellers"—E. Everett's about American poetry or rather the causes why there is no American poetry. This was printed, & circulated among his friends; but not published, & I have not a copy of it. Mr. Allston's is published in the volume with his "Sylphs of the Season." I think it is there called "Characters" or "Portraits of Character." You will thus see what an entire liberty is left you. Perhaps you will find your greatest difficulty to arise from this liberty. All the guide which can be given to you is this—that the society is a literary one; and that subjects connected with literature & more particularly American literature are the most appropriate: but others are not out of place. It strikes me that Mr. Palfrey<sup>4</sup> in his review of Yamoyden<sup>5</sup> in the N. A. R. has touched upon some topics which would have answered finely for an oration or poem before the society.<sup>6</sup>

The choice of a subject, however, was the least of Bryant's difficulties. His primary worry was whether he would speak well before such a brilliant and



critical audience. He was innately reserved and restrained in manner and his voice was neither strong nor resonant. In fact, when he was first licensed to practice law (1815), he was beset with the fear that he would make a poor lawyer because he had not mastered the rudiments of good public speaking. Real eloquence, he believed, was supplied by "the bounty of Nature, assisted, I have no doubt, by art. . . ." And he could never believe, he continued, "that the maxim, *orator fit*, holds good in its full extent."<sup>7</sup>

During the summer months, therefore, while he was buckling down to the task of composition, he decided to make doubly certain that he would not commit any blunders, and so asked a little advice of his good friend Mr. Willard Phillips, a former Editor of the *North American Review*.

Back came a long letter giving shrewd and detailed instructions on the most effective method of delivery. According to this estimable gentleman, everything depended on the oratorical skill with which the poem was presented. One of the best poems he had heard was almost a total failure, and one of the worst succeeded admirably, simply because of the quality of delivery in each case.

In the good poem the subject was not obvious and so the audience was a little puzzled and though it was full of high poetry in thought and language yet none but the very attentive saw their connexion and there were no convenient pauses and points and antitheses and spirited sallies brought out with effect to set the clappers in motion. And then the speaker was not perfectly self-possessed, but seemed a little abstracted and withdrawn from the audience,

and his words were a little crowded and confused in the utterance, and the audience was held in an unpleasant suspense and showed a want of satisfaction at the conclusion. And yet with just delivery the piece would have produced great effect, though it was not particularly fitted to be de-claimed."<sup>8</sup>

Mr. Phillips therefore urged Bryant to make his poem so plain and the sense so palpable that it would be obvious to the dulllest perceptions. He also counseled that a little delicate flattery "of the national, the Massachusetts or the Boston vanity" would not be in bad taste. At least, it would be sure to provoke applause.

One part of Mr. Phillips' letter is of particular interest:

None but clergymen and members of popular assemblies and lawyers in great practice, who are in the constant habit of speaking, can be sure of commanding their own best manner at will. I presume therefore that it will not be possible for you, not being in constant practice as I presume you can not be, and being in a new place, and before a new audience, to be master at the time of all the manner of which you are capable. I hope however you will use all means of getting the better of this disadvantage. If you should repeat your poem in the fields and woods till you have tired the echoes, you will be the less likely to tire the audience. But I would not begin to commit or rehearse till I had finished the writing, unless time presses so much as to make it necessary. Unless you make yourself so perfectly master of the piece as to be able to repeat it verbatim on the rack or under a surgical operation, it will be impossible to speak it well. And it will not be

sufficient that your memory is in perfect possession of the matter, your organs ought to be made before hand so perfectly familiar not with the words merely but also with all the emphases, tones, cadences, pauses and inflections you intend, as to go on with security, though disturbed by any embarrassment more or less that you may feel from an unwonted situation. . . . By attending the performance on Commencement day and the declamation of the next morning you will get familiar with the place and the audience and be worked into a speaking habit and tone. Mr. Dana or Professor Channing will provide for you a good seat on Commencement day, so that you need not be harnessed with the crowd and have your senses fatigued and confused. If you can steal an opportunity to spout a little to the east wind or some other it will give firmness to your tones during the day. You will do well to avoid much hustle and disturbance of the senses the day of the performance. If you take a full direct look at the audience before you begin to speak . . . you will feel more present to them and more strongly supported by them during the performance. If you cannot declaim to the trees in the morning, it will have almost the same effect to inflate your lungs to the utmost, and inspire slowly a number of times, which you may do while Gray is speaking as your gown will cover all. You need not bring a gown as we will supply you one. Sleep well the night before and do let no wine and refreshments persuade you till you are discharged of your poem. Give your body as good chance as you can to be an able auxiliary.<sup>9</sup>

The actual writing of "The Ages"—thirty-five Spenserian stanzas—became more of an ordeal than Bryant had an-

ticipated; but by August the poem was ready. He set out from Great Barrington in a loosely jolting wagon, and the journey took him the best of two days, with an overnight stop in Hartford. On the thirtieth he delivered his poem in the old Congregational Church in Cambridge, before an audience that did not fall short of its promised brilliance. By mere coincidence Ralph Waldo Emerson was there, as a member of that year's graduating class. Contemporary comments on Bryant and the success of his oratory are all disappointingly general, but there are hints of a slight monotony of manner. The only statement that one might make with safety is that he evidently made up in dignity and restraint what he lacked in fire and force.

Charles I. Glicksberg

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1. William J. Spooner to W. C. Bryant, Boston, May 29, 1821, in the New York Public Library.
  2. William J. Spooner to W. C. Bryant, Boston, April 17, 1821, in the New York Public Library.
  3. Spooner to Bryant, May 29, 1821.
  4. John Gorham Palfrey.
  5. *Yamoyden*, a tale by James Wallis Eastburn and R. C. Sands, published in 1820.
  6. Spooner to Bryant, May 29, 1821.
  7. Parke Godwin, *A Biography of William Cullen Bryant* (N. Y., 1883), I, 139.
  8. Willard Phillips to W. C. Bryant, Boston, July 13, 1821, in the New York Public Library.
  9. *Ibid.*

## The Thumbtack

[For those orphan squibs which by their very nature are neither queries nor answers, cannot (in their present state) qualify as notes, and yet are significant enough, from a reference point of view, to warrant pinning down.]

"BACITRACIN": new drug, treating many infections heretofore requiring surgery; named in part from the surname of Margaret Tracy, in whose injured leg the organism producing the antibiotic was found, over three years ago (N. Y. *Herald Tribune*, February 8, 1947).  
 "DEMENTIA AMERICANA": term introduced during the trial of the late Harry K. Thaw for the murder of Stanford White to describe his behavior and motives (N. Y. *Times*, February 23, 1947).  
 "FUDGING": process by which last-minute news can be inserted into a paper even while the edition is on the presses; invented by the late Walter St. Denis (N. Y. *Times*, February 16, 1947).

"GUINEA PIG DIRECTORS": English noblemen hired to serve on the boards of directors of corporations; this publicity device was invented by the late Ernest Terah Hooley, financier (N. Y. *Herald Tribune*, February 13, 1947).  
 "INFANT": Parisian nickname for the new French Republic (Roy McMullen, "French Arms under a Communist," N. Y. *Herald Tribune*, January 29, 1947).  
 JEFFERSON'S PLOW: original wooden models of a plow invented by Jefferson in the late eighteenth century have been discovered in Paris by Dr. Howard C. Rice, Jr., in the National Museum of Natural History and in the National Conservatory of Arts and Crafts (N. Y. *Times*, February 23, 1947).

"LITTERBUG": New York City subway rider who drops newspapers and other litter on the platforms and tracks of the underground system (N. Y. *Herald Tribune*, February 13, 1947).  
 "NO-SEE-UM": biting insect too small to be seen; infests the Alaskan regions (N. Y. *Herald Tribune*, March 10, 1947).  
 "SKIBIKE": bicycle superstructure attached to a single ski, on which seated "skibiker" slides downhill (N. Y. *Herald Tribune*, February 20, 1947).  
 "UMTEES": U. S. Army trainees attached to the "U(niversal) M(ilitary) T(raining) Demonstration Unit" at Fort Knox, Kentucky; a battalion of Regular Army volunteers being trained according to plans laid down for the teen-age civilian soldier under the proposed universal military training law (N. Y. *Times Magazine*, February 23, 1947).  
 "WELFARE": the public house-cum-club of the English miners in the Derbyshire region (N. Y. *Times Magazine*, February 23, 1947).

## Queries

» A CABRERA PORTRAIT: FROM AN EARLIER CANVAS? Two or three years ago, many paintings of the Mexican Colonial period were removed from the San Carlos Galleries in Mexico City to Chapultepec Castle; and these are now for the first time adequately displayed. Among them is the beautiful portrait by Cabrera of Sor Juana Inés de La Cruz, the Tenth Muse, among her books. The lady, of course, had been dead a century before Cabrera painted the portrait, but the quality of face no less than ru-

mor says that his work derived from some earlier canvas. What was that, by whom executed, and when? Is it still extant or on what does the tradition rest?

Alfred E. Hamill

» THE SEVEN AGES OF MAN. Mathew Carey, the nineteenth-century publisher and economist, undertook, in one of his "Excerpta from the Common-place Book of a Septuagenarian," a series of general commentaries appearing in the *Knickerbocker* in the 1830's, to set specific age limits to the Shakespearean "seven ages of man." The first stage, according to Carey, ran from 1 to 5; the second from 6 to 15; the third from 16 to 25; the fourth from 26 to 45; the fifth from 46 to 55; the sixth from 56 to 65; and the seventh from 66 to 75.

In a note, Carey said that he had found a similar division made by Proclus, the Greek Neoplatonist, in a translation by Edmund Malone, the Shakespeare authority. The Proclus version, however, differed noticeably from Carey's: in it the first stage ended at 4; the second at 14; the third at 22; the fourth at 42; the fifth at 56; the sixth at 68; and the seventh at 81.

I have not seen the Malone translation to which Carey referred. Where can it be found? Have other "age" classifications of this kind been drawn up?

B. E. L.

» INVITATION WITH A LEER. "Come up and I'll show you my etchings"—or words to that effect: what was the origin of this phrase with a leer?

Norman L. Dodge

» DEVIL-BIRD LEGEND. A. Hyatt Verrill, writing of Trinidad in *The Book of the West Indies* (N. Y., 1917), describes (p. 157) "the guacharos or devil birds" that live deep inside the solid cliffs as

the alleged nut-eating, bewhiskered birds of Rooseveltian fame,—a species of goatsucker beloved as tidbits by Trinidad epicures, and so reeking with grease that the natives use them as butter or, by running a wick through their bodies, convert them into ornithological candles.

I do not know the precise significance of "Rooseveltian." And is the "ornithological candles" story true?

Antilliamus

» BUTCHER'S STRAW HAT. A short paragraph in the March, 1947, issue of the *Woman* says that an enterprising butcher, some fifty years ago, started to wear a straw hat as a publicity stunt, to advertise his shop. For one reason or another, the idea became popular among his fellow butchers, so that now the straw hat, worn winter and summer, has become a mark of identification for the trade. On what factual basis does the story rest?

M. Donovan

» IMPORTED MUMMY CLOTHS. A parallel has often been drawn between the paper shortages of the Civil War and those of the present. In a recent comment, however, it is said that a Gardiner, Maine, paper mill was so hard-pressed in 1863 that it imported quantities of Egyptian mummy cloth for the manufacture of rag paper. Can this story be substantiated?

M. D.

» RACING: ALWAYS COUNTERCLOCKWISE? A short time ago, I came across a mid-nineteenth-century picture of a trotting race at the Union Course race track on Long Island, in which the horses were racing clockwise. I am not a racing fan, but have always assumed that horse races were run counterclockwise. Was there a time when this was not generally so?

C. West

## Answers

[References in parentheses are to volume and page of original query and of related answers.]

« "SIR RICHARD" (6:169). Evans' *American Bibliography* (No. 2582) lists the following:

RUM, *Sir Richard*, pseudonym.

At a Court held at Punch-Hall, in the Colony of Bacchus. The Indictment and tryal of Sr. Richard Rum, a person of noble birth and extraction, well known both to rich and poor throughout all America. Who was accused for several misdemeanours against his Majesty's liege people, viz. Killing some, wounding others, bringing thousands to poverty, and many good families to utter ruin. The third edition, with a preface, and a song compos'd by Sir Richard, immediately after his discharge, not in former editions. . . .

Printed in the year 1724. pp. 24. 12mo.

Norman L. Dodge

["Sir Richard Rum's" account of his trial may have been the first temperance tract to appear in America, according to the findings of John W. Farrell, who

read a paper on the subject before the Colonial Society of Massachusetts in 1915 (*Transactions*, Vol. 17, pp. 234 ff.). The evidence he presented clearly led to the assumption that this was probably the origin of the term "Sir Richard" in the sense of "John Barleycorn."

The first record of the tract, according to Farrell, is to be found in an advertisement in the *New-England Courant* for March 2, 1724:

*Just publish'd, The Indictment and Tryal of Sir Richard Rum . . . Sold by T. Fleet at his Printing House in Pudding-Lane, Price, 6d. single and 4 s. per Dozen.*

The same notice was repeated a week later; and on March 16, the third edition (without mention of a second, meantime) was listed for sale. The publication was not recorded in other contemporary papers, such as the *Boston News-Letter* or the *Boston Gazette*. In 1750 the fourth edition was advertised in the *Boston Evening Post* (March 5 and 12). And the final edition appears to have been published, again in Boston, in 1835.

The author of the tract has not been identified, although the evidence suggests that he was a Boston writer.

A further mention of Sir Richard may be found in the *North-American's Almanack for 1776*, issued by Samuel Stearns. This piece, "Sir Richard Rum's Advice to the Soldiers and others," is anonymous, but follows the style of the original *Indictment and Tryal* . . .

In the course of the discussion following Farrell's address, several precise references to other and later accounts of Sir Richard were recorded. In "An Extract of a Letter from an Officer in Capt. Stewart's Company at Jamaica, dated Jan. 8. 1740," printed in the

*New-England Weekly Journal*, March 17, 1741, there is this line:

We have lost four of our Soldiers since we left Boston, two of them at Sea, which Sir Richard kill'd.

And the *Massachusetts Centinel* for June 8, 1785, carried this dispatch from Shelburne, Nova Scotia, dated June 6:

Saturday last being the anniversary of His Majesty's Birth Day, the same was celebrated here with every demonstration of Joy: . . . In the evening the barracks were beautifully illuminated, as were also many of the houses in town; and the night was spent with that decorum that marks the character of loyal subjects, viz. getting drunk for the honor of the crown—fighting out of love to Majesty—and rolling about in the streets all night in honor of Sir Richard's victory.

After the turn of the century, Sir Richard turned up again in the Calendar for February, 1816, in the *Old Farmer's Almanack* (George Lyman Kittredge. *The Old Farmer and his Almanack*. Cambridge, 1920, p. 19):

Our good or bad fortune depends greatly on the choice we make of our friends. I never knew Sir Richard Rum's friendship worth preserving. He is warm and very cordial at first, but he is sure to lead you into difficulty in the end.]

« SILK TRAIN (6:168). Part of the answer can be found in William D. Winter's *Marine Insurance* (N. Y., 1929). The practice described in the query is evidently very recent (and is no doubt still followed). The priorities (and speed), according to this source, began

not just at the West Coast port but at the silk port in China or Japan, whence the raw silk was customarily shipped on fast passenger liners. This haste not only lessened the dangers of deterioration but also represented an economy in interest charges. The careful manner of packing and the long record of success in shipping, it is recalled, make silk "one of marine insurance's best risks."

F. Miller

« THE FIRST NIGHT SCHOOLS (6:153). It might be difficult to prove that the progressive aspects of the night-school movement go back more than two centuries in the United States. But it can, on the other hand, be shown that the "evening school," however small and personal in its approach, was not unknown in New York City in 1720. Stokes's *Iconography* brings out a number of references to these early educational enterprises, the first of which was in operation in 1719. Four years later (quoting from the *American Weekly Mercury*, Philadelphia, October 17-24, 1723), "Mr. John Walton late of Yale-College" let it be known that he would teach, in "the Broad Street near the Exchange," a wide range of subjects, including "Writing, Arethmatick, whole Numbers and Fractions, Vulgar and Decimal, The Mariners Art . . ." Classes were to be held in the evenings, from the first of October to the first of March.

In 1730 James Lyne, whose signature appears on the Lyne Survey or Bradford Map of New York, fitted out a room "at the Custom-House" (New York City), where he conducted evening classes during the winter. His courses followed the same lines as Walton's—mathematics and related subjects. As late

as 1772, when one James Gilliland announced the opening of his night school near the "Old City Hall," the subjects followed exactly the same pattern. In 1774 (*New-York Mercury*, November 14) one John Young ran an advertisement for a school that would accept children whose parents were unable to furnish wood. It was opened "in Broadway nearly opposite Verlettenburgh Hill," and was to operate on what was presumably a new basis—a set amount "without candles" would be charged for each subject. Announcement of another new "Evening School" appeared in *Rivington's Gazetteer*, January 5, 1775; classes were to be held at the "Mercantile and Mathematic-School in Broad-Street."

Stokes also provides some rather interesting figures on the progress of the night school. On January 1, 1906, ten high schools and seventy-two elementary schools were handling a total of 89,598 registrants.

T. L. E.

« RANSFORD D. BUCKNAM (6:153). An account of the legendary career of Bucknam Pasha appeared in the *New York Times* shortly after his death in Constantinople on May 27, 1915.

Ransford D. Bucknam began his seafaring life as a cabin boy on the Great Lakes and ended it as Rear Admiral in the Turkish Navy. He was born at Hantsport, Nova Scotia, in 1869, and as a child he went with his parents to Maine. At the age of fourteen he began work, and was before long adopted by one Captain Elliott. For a while he lived with his foster parents at Clayton, New York; and then set sail for Australia. He was aboard a small schooner at Manila when the ship's captain

and mate both died of cholera. Bucknam was the only one left who had studied navigation, so he took over the command.

He afterward returned to the Great Lakes and became commander of the first of the whaleback steamers. At the first Chicago World's Fair he had charge of the showing of the "Christopher Columbus," a ship of this type.

For a time he was associated with Cramps Shipbuilding Company in Philadelphia; and he served as trial commander of the U.S.S. "Maine" and other American warships. In 1903 he was trial commander of the "Hamidieh," a Turkish warship, and delivered it to Constantinople. The Turkish Government offered him an advisory job in the Navy, and in the years immediately following 1904 he completely reorganized the Turkish fleet. In particular, he trained Captain Raouf Bey, who later became commander of the "Hamidieh" in the Balkan War, sending him on three trips to the United States to study American naval techniques. The schooling was so successful that Captain Raouf sank six Greek ships in the course of the conflict; and when the armistice was signed the Bey refused to consider the hostilities over, and continued to capture Greek vessels until Bucknam himself called him off.

When Mohammed V became Sultan in 1909, Bucknam was ordered to give up his American citizenship; rather than do this, he resigned his posts within the Turkish government. He acquired the rights to three important oil centers in Turkey, and boosted production to such a degree that the country was not only relieved of the need of importing oil but found itself with an exportable surplus. During this period he

was known as the "Oil King of Turkey."

Bucknam was married in 1904 to Rose Thayer of Philadelphia. He was buried in Constantinople.

S. A. Budge

«TOKEN PAYMENTS FOR LAND (6:105). A rather interesting illustration of this tradition can be found in the *Reports* of the Manhattan Common Council (Vol. 3, p. 215). Coenraet Tenyck, in October, 1719, was granted permission, by the Council, "to build an Oven under Ground in the Dock Street fronting his . . . Dwelling house." In return for this favor he was obliged to give a "nine-penny loaf of bread once a year for the use of the poor."

A. S.

«POET'S POET (6:174 *et al.*). Pierre Bonnard, who died in Cannes, France, on January 23, 1947, was generally considered a "painter's painter." I believe that in this case, at least, there was a certain implication of conservatism or temperance—Bonnard was less of an extremist than Gauguin, or Van Gogh, or Picasso, all three of whom influenced him.

L. Diamont

«"STATESIDE" (6:170 *et al.*). The word antedates World War II by many years, for it has long been used, particularly as an adjective or adverb, in the Philippines and even in Hawaii to differentiate (usually with implications of superiority) between the "Made in USA" and the local article.

I have even heard the word used in Japan and China—by the Japanese and

Chinese as well as by Americans. I suspect its origin to be nautical (cf. *topside*, etc.).

Walter Karig

«CANOVA'S STATUE OF WASHINGTON (6:54). It would seem that the North Carolina legislature was not the first public body in America to commission a European sculptor. In 1784, on June 22, the Virginia legislature adopted a resolution ("That the Executive be requested to take measures for procuring a statue of General Washington, to be of the finest marble and the best workmanship . . ."), and a Frenchman was given the award.

The services of Jefferson, then Minister to France, were enlisted by the Governor of Virginia in the choice of a sculptor. Jefferson regarded Jean Antoine Houdon the best qualified, and reported that he had "the reputation of being the first statuary in the world."

The Virginia legislature had assumed that the sculptor would be able to work from a portrait, and so had commissioned Charles Wilson Peale to

draw a full-length picture of him [Washington] immediately, and, as soon as it is sufficiently dry, to have it packed up in the most secure manner and shipped in the first ship bound for France.

Jefferson acknowledged the receipt of this portrait, but all further trace of it has been lost. In any case, this manner of working did not suit Houdon, who, Jefferson wrote Washington,

is so enthusiastically fond of being the executor of this work, that he offers to go to America for the purpose of forming your bust from the life, leaving all his business here in the meantime.



This represented a real sacrifice on Houdon's part, for it involved talking himself out of doing a statue of the Empress of Russia, and postponing other important assignments.

Franklin concurred with Jefferson in thinking that Houdon was the man for the job, and arrangements were made for him to sail in April, 1785. However, at the last minute, the sculptor was taken ill, and his departure was postponed until such time as he could accompany Franklin back to the United States. Before sailing, Houdon asked only one favor of the Virginia legislature—that it insure his life for 10,000 livres. This was agreed to, and John Adams, then in London, drew up the policy.

Houdon and Franklin left Le Havre on July 20, 1785. The sculptor's baggage and working materials were late for the vessel and did not catch up with him until three months after his arrival in America. Meantime, Houdon was in a sorry state: during the voyage the passengers "took up a subscription of shirts and stockings in his favor. . . ."

Houdon, with his "subordinate workmen," arrived in Philadelphia on September 14. On October 2 he went to Mount Vernon accompanied by three young assistants. His presence and work there were recorded by Washington in his diary from October 2 to 19. Houdon took two weeks to do the preliminary work and left Mount Vernon on the 17th. He went with the bust back to the capital, where the work was exhibited to Congress, and left shortly for France—the King had granted him only a six-months leave. On Christmas Day he was back in Paris.

The statue was not completed until 1791, or thereabouts. It was shown in

the French capital, then shipped in three cases to Philadelphia in January, 1796; reached Philadelphia in April; and was placed in the rotunda of the capitol in Richmond on May 14, 1796. Ironically enough, it was not dedicated until May 14, 1931.

L. B.

« FIRST WOMAN TO SMOKE IN PUBLIC IN AMERICA (6:175 *et al.*). A cartoon, "The Great Republican Reform Party Calling on Their Candidate," has an indirect bearing on the subject. It was drawn by Louis Maurer during the political campaigns of 1856. Among the figures in the sketch is a feminist dressed in an Amelia Bloomer costume and smoking a cigar "to show that she uses all the male prerogatives." The cartoon is reproduced (p. 76) in *A Century of Political Cartoons* by Allan Nevins and Frank Weitenkampf.

I. D.

« CURIOUS BINDINGS AND CONTAINERS (6:111 *et al.*). There is, in the Library of the American Geographical Society, a copy of Knud Rasmussen's *Across Arctic America* (N. Y., 1927), on the cover of which is stamped in gold: "J. B. F. from R. A. B. Bound in the hide of seal killed in North Greenland." This was a presentation copy from Capt. Robert A. Bartlett to Commodore James B. Ford.

L. S. T.

« ANNE S. BUSHBY: TRANSLATOR OF SCANDINAVIAN LITERATURE (6:152). Mrs. Bushby—for so her contributions were invariably signed—was a fairly regular writer for the London *New Monthly* from 1852 to 1864. Her work included a survey of Danish literature

as well as translations from the Danish, verse and short stories. Among her tales were at least two on the American scene during the Civil War.

*Lewis Stephens*

« TRANSOCEANIC BOOK EXCHANGES (5: 96 *et al.*). One of the early episodes in the history of this custom is to be found in Volume I of William Dawson Johnston's *History of the Library of Congress* (Washington, D. C., 1904). Just why the venture failed or on how sound a preliminary basis it had been placed is not too clear.

On September 20, 1839, an imaginative Frenchman named Alexandre Vattemare set sail for the United States to present a plan to our Government. In 1815 Vattemare had begun an investigation into the conditions of European libraries, and had discovered an amazing number of duplicates (Munich with 200,000, and comparable numbers in other large cities). Within four years, according to his own statement, he had succeeded in transferring about two million volumes, thereby making usable books out of dust-catchers.

He had been encouraged by a number of compatriots, among whom was Lafayette, and on the strength of this fact came to the United States; in December, 1839, he addressed a memorial to the House of Representatives. Of all the countries in the world America would be the greatest gainer in his proposal for the international exchange of books. For the libraries of Europe, as he explained it, were the magnificent accumulations of four centuries of learning, while few on this side of the Atlantic could date back fifty years.

Before he left the capital—with a collection of Congressional documents

“twice as large as any in Washington”—he had seen the notion take root. And in return came official proposals from foreign countries for the exchange of public documents; but because no agent for carrying out the plan had been appointed, the resolution remained almost inoperative (340 volumes, however, were received from France).

M. Vattemare presented another memorial to Congress on February 9, 1848, outlining the establishment of a central agency in Paris, through which subsidiary agencies in the various countries would exchange. He himself was subsequently appointed agent of the Joint Committee on the Library to direct the plan, and a sum of \$2,000 was appropriated, three-fourths of which was to be used for defraying expenses already incurred. The amount allotted the venture was in general very slight; but when a further appropriation was made (\$1,000) on August 31, 1852, the act establishing the agency was repealed. In a letter of explanation to Vattemare, it was stated: that the Library Committee had not received complete files from foreign governments; that most of the volumes received (except the first French shipment) had been poorly bound; and that the receipt of documents sent from the United States had not been acknowledged.

*I. D.*

« ANSWERS AND TRANSLATIONS “IN THE BACK OF THE BOOK” (6:151). As for the etymology of *pony*, meaning an aid in translation, I suggest that this came about by a natural shortening of the phrase *pons asinorum* (asses' bridge, fools' aid).

*Karl E. Sandbank*

« OCTOBER 1: MOVING DAY (6:155 *et al.*). A century ago, evidently, the all-too-popular moving day was May 1. The source of my information is *Gleason's Pictorial*, May 10, 1851, where it is said (p. 21) that the "good people of Gotham" appear to be overcome by an "irresistible desire to change their residences on the first of May annually . . ." Then follows a comment on the ludicrousness of those familiar scenes in which "everybody . . . and everybody's furniture" land on the sidewalk in what seems like one huge stroke, cluttering up the streets until traffic is brought to a standstill. The account mentions a lot of contemporary fun-poking; it may be that certain public-spirited citizens tried to popularize the notion of two moving days (and with a six-month interval the second would fall on the first of October). But why and when *everybody* switched to October is still not clear.

T. C. O.

« TRADITIONAL CEREMONIES IN HONOR OF NEW BUILDINGS (6:137). In *Gumbo Ya-ya* (Boston, 1945) there is an excerpt (p. 241) from the newspaper *Le Vigilant* (May 22, 1860), in which it is explained that, according to [Louisiana] custom, a new house is christened by the slaves' grand ball, held at night in the new structure.

V. A.

« At the end of James Kenward's *The Roof-tree* (London, 1938) there are a few paragraphs of speculation on roof-tree symbolism and dedicatory feasts. There is no direct reference to American house-builder customs, but without a doubt New World and Old World practice have the same origins.

In the day of the all-timber frame,

Kenward observes, it was customary to "shape the parts where the timber was felled or in the wright's yard." Then they were assembled and numbered—and afterward taken apart and transported to the building site, where they were again assembled and raised into position or "reared." Virtually everybody came to help, and everybody was entertained at a "rearing-feast" when the work was done. When the frame was up and fixed, a flag was flown to notify the slaters or tilers that all was ready for them, and Kenward believes that "the origin of the flag was a bush or branch of a tree." In certain parts of Switzerland a "Christmas tree" is fixed at the top, when nothing but the tiling remains to be done; and of the origin of this custom, he adds, nothing is known. He offers his own explanation, tying it to the fact that in remote districts, where the tilers may have lived a long way off, the tree was put up because it was more certain to attract their attention, and since they were likely to be a long time in getting there, the other workmen had nothing to do but to take it easy and enjoy a good meal while they waited.

M. E.

« BELL LEGENDS (6:140 *et al.*). The bells of Oregon were the subject of an issue of *Oregon Oddities*, a mimeographed WPA publication put out in 1938, "principally in the interest of the teachers and students" of Oregon. The leaflet listed the church and school bells in about a dozen Oregon towns and cities and summarized their histories. Some anecdotal material was also included.

J. S.

## *The Private Press: Work in Progress*

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 RAMP The Resident Press of Frank Rea Sloan, Jr. (7200 Ridge Boulevard, Brooklyn 9, N. Y.) has two titles in process. Judith Woodbury's *Sonnets* (forty-seven of them) is to be issued in an extremely limited edition; it is being set in Caslon Oldstyle by Jean Sloan; will be printed in two colors on all-rag paper (64 pp.); and bound in half-leather with gold stamp. *Random Rhymes*, a miscellany of Muriel Fuller's verse, much of which had once appeared in F. P. A.'s "Conning Tower" in the old New York *World*, will be done in a 500-copy edition (48 pp., 5½ x 8); this, too, will be hand-set and printed on rag paper. ¶ ¶ ¶ Officially, the Resident Press dates from October 19, 1945, but it really "began" when Sloan was a youngster, convalescing from scarlet fever. His grandmother gave him a little printing outfit—and that was "all he needed." He was a journeyman before he went to college (Carnegie Institute of Technology); and as an undergraduate worked on various extra-curricular projects that were of private-press interest. ¶ ¶ ¶ In the thirties Sloan issued several titles under the imprint "At the Sign of the Red Lion" (Tarentum, Pa.), among which were *The Compleat Printer* (of this he was author, printer, and binder) and Mary Alter Collins' *Patterns of Contentment*. ¶ ¶ ¶ Under the present imprint he has published numerous keepsakes (some for The Typophiles), as well as *That's Why*, a book of Aileen Fisher's verse and silhouettes for children. ¶ ¶ ¶ The name of the press is, reputedly, well chosen—the Sloans have a rambling apartment, with Caslon to left of them, Caslon to right of them, Caslon in front of them, Old Style all over.

WORK at the Holiday Press (350 East Twenty-second Street, Chicago) has moved, we are told, at a very slow pace ever since the beginning of the war: the establishment is just what it says it is—an off-hour diversion (for a number of the men at the Lakeside Press)—and since most of the persons concerned have been badly overworked during the war years, there have been very few "holidays." However, there is in progress now, to be printed by offset and letterpress, *The Scandalous Adventures of Reynard, the Fox*, a new version of the old Reynard fable, prepared by H. J. Owens, Advertising Manager of R. R. Donnelley & Sons, under which organization the Holiday Press operates. (A trade edition of this book was published by Knopf in 1945.) ¶ ¶ ¶ It is, of course, a well-known fact that the late William Kittredge had much to do with the setting up of the Press in 1926. The venture was described as "a Press within a Press, established to promote more virile and original expression of design and craftsmanship in American printing."

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*From the last sentence in the paragraph on Suzette Hamill's Pocahontas Press (February AN&Q) two lines were lost; it should have read: She would like to fill the gap between the (often "precious") private press and the commercial publisher by turning out worthwhile titles—of a higher standard of production and design than is likely commercially—which have an insufficient breadth of appeal to interest the larger publisher.*













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